

DAVENTRY: THE WORLD'S GREATEST STATION.



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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES

for the week commencing
SUNDAY, July 26th.

MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLAS-
GOW, BIRMINGHAM, MANCHESTER,
BOURNEMOUTH, NEWCASTLE,
BELFAST.

HIGH-POWER STATIONS.
(Daventry and Chelmsford.)

RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH,
LIVERPOOL, LEEDS-BRADFORD,
HULL, NOTTINGHAM, STOKE-ON-
TRENT, DUNDEE, SWANSEA.

SPECIAL CONTENTS.

MARCHING SONG OF THE MARINES.
"A Life On The Ocean Wave." By A. B. Cooper.

WIRELESS TO FIGHT NERVE STRAIN.

FIXING WAVE-LENGTHS.

LONDON TWO HUNDRED YEARS AGO.
By Lord Gerald Wellesley.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR THIS WEEK.

LISTENERS' LETTERS.

IMPORTANT TO READERS.

The address of "The Radio Times" is 5-11, Southam Street,
Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd.,
is 2, Savoy Hill, Strand, London, W.C.2.

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The Far Future of Radio.

By Professor A. M. LOW.

[Professor Low is one of the most notable
authorities on wireless, and he is the inventor
of the wireless-controlled aeroplane and torpedo.
He is particularly interested in the future of
mankind, and in his latest book, "The Future,"
he predicts marvellous changes that are to come.
The following article, giving his views on the
future of broadcasting, will be read with interest
by every listener.]

PROBABLY the most remarkable thing
about radio broadcasting is the
extraordinary speed with which it has
conquered the prejudice of the public
and raised itself to the status of a national
service. Nearly all advances which are
made in the progress of civilization are
due to a demand for more comfort and
the more rapid conveyance of thought.
If, therefore, we adopt these principles as
responsible for the public—I almost said
communal—success of radio, we may
be able to visualize, with considerable
accuracy, the changes that must come.

It is not uncommon to read to-day of
the remarkable scientific discoveries which
have been made during the past thirty
years, and it is almost necessary in some
cases to sound a warning as to the nature
of science and as to the part it is playing
in our daily lives. Science exists largely
as an effort to explain the everyday inci-
dents of the universe. We must be careful
to avoid the word "facts" for these are
merely matters of general opinion and
depend only too often upon the number
of people who happen to believe that
"something is obvious."

The mind of the civilized human being
is not vastly better than that of a dog.
A dog and a man are by no means dis-

similar at an early
stage of their ex-
istence, and it is
not many years
ago that people
were burnt alive
for their convic-
tion that the
world was flat.
Many unfortunate
individuals
suffered a simi-
lar death because,
on the most cir-
cumstantial evi-
dence, they were
reported occasionally to turn themselves
into rabbits!



Professor A. M. LOW.

These remarks are no wild flight of the
imagination, but can be checked by a refer-
ence to the Law Court records of a few
centuries ago. Let us, then, grasp, that
above all we are to-day in a period of
transition and that in this state we shall
for ever remain.

To the man of the future we shall appear
as ignorant savages. He will laughingly
inform his children, when he can spare
the time to see them, that we used to
tear the flesh of animals with our teeth
and that, by the expenditure of many
hundreds of horse power, we could
occasionally talk to people over long
distances—weather, sunlight, thunder-
storms, and other stations permitting.

The early days of wireless are within
the memory of most of us. In that short

(Continued overleaf.)

The Far Future of Radio

(Continued from the previous page.)

time, the miracle of communication, which began over a few hundred yards, has become accepted; so common is it that we are no longer interested in the method, but spend our time in criticising the result.

It may be to-morrow, or it may be in twenty years' time (uncertainty is one of the beauties of the new science of radio), but the time is bound to come when the real selectivity obtainable by beam and short wave transmission, will be accomplished.

Selectivity is practically unknown in its true sense to-day. We expend great power in sending out our messages and our music in all directions, and a few miles from a broadcast station, far distant signals can seldom be read with absolute satisfaction.

Ignorance and Popularity.

It is our very ignorance of the art of wireless that has made broadcasting so popular and so effective during the first few years of its existence. With the simplest apparatus, with a piece of coal, a needle, a pair of telephones and a few yards of wire, a schoolboy can pick up several stations. While radio is without real secrecy, and without absolute accuracy of tone, we cannot state that we have made vast strides. Who to-day would care to trust some confidential spoken word to wireless?

We have only to picture an advance along the lines of selectivity to see some important changes that the future will bring. In the first place, the number of stations and the number of broadcast programmes sent out will be increased. The use of beam transmission, quite possibly without the need for valves in either sending or receiving stations, will reduce the power necessary. Down will go the cost of equipment, and the countless millions all over the world who at present get no further than reading the programmes will have the greatest educational possibility ever conceived within their homes.

Portable Transmitting Stations.

A reduction in necessary power and the solving of the selection difficulty will mean that portable transmitting stations are practicable. We shall no longer leave our house in an agony of anxiety when sickness has our household in its grasp. We shall not fear railway journeys from the business point of view, when by touching a button we can talk to our office and find out if Jones's cheque has been returned. "B.D."

The possibility of distant transmission rendered simple by re-broadcasting, and probably by the help of many more specially designed land lines, will help to bring the four corners of the world together. Remember that, in a few years' time, to fly to India and back for the week-end will be by no means difficult. How easy it will seem when we can talk to our homes on the way over!

Barred by the Sea.

The vast need, the crying anxiety of the people of this Earth for better expression of thought is shown to-day by our anxiety to obtain some universal language. Why is it that with many of us the mere crossing of the Channel lands us in a country where we are strangers and unable to ask for "bed and breakfast"? It is because water round England has barred us from communication with other lands, and it is this very insular condition of which we have been in the past so proud, that prevents our expansion from both the mental and commercial point of view.

World-wide communication is necessary to success, and radio is killing the parochial attitude of our grandfathers far more effectively than the teaching of Greek and Latin verse.

We must not be interested in the broadcasting of past events. The greatest difference between

the gramophone and radio is that with the former we wait months while a record is made and hear it months after it has left the lips of the speaker, while radio gives us the living word a few millionths of a second after it has left the lips of the singer. That is the whole difference between wireless to-day and the songs of yesterday. It is nothing but a process of speeding up, nothing but another demonstration of the fact that time and its relative effects are the basis of our lives.

Broadcasting Smell and Touch.

Broadcasting engineers in the future will not be able to say that a special voice is needed for wireless. It is the wireless that must be altered and not the voices; we must be able to use all our senses in listening and visualizing what is going on. The special microphone installed by the British broadcasting stations is a proof of this state of affairs; it has shown that the reproduction of the tricks of voice are vitally important, and it has at last shown us that if in the future we cannot broadcast smells and the effects of contact, we must at least be able to transmit sight by commercial television.

This is not a question of the far future; it is near at hand.

There will be nothing extraordinary in the fond mother of the future listening and seeing to her children at play from one side of the world to the other. The more senses we can convey to a distance, the more we reduce the need for bodily travel.

Even smell and touch may one day be brought to our minds, for thought itself is an electrical process, and the ether is a convenient medium between the stage of sound through the air and impulse direct to the brain. I very much doubt if the scientist of the future would be astonished at the sight of two people dancing together with music conveyed to them by a type of radio requiring little in the way of receiving instruments; completely invisible and inaudible to other persons in the room.

Light and Power Through the Ether.

The need for the accurate reproduction of sound is shown by the intense care with which the Broadcasting Company have developed their transmitting microphones. The cheapest crystal set will demonstrate to the listener how wonderfully good is the music transmitted and, possibly, at the same time, how wonderfully bad are most multi-valve loud speaker sets in their mangling of the reproduction of notes which bear little resemblance to the original effort.

It requires little stretch of the imagination to appreciate that the day must come when light or power itself can be broadcast, and when the B.B.C. of the future, doing out its power from central stations and from waterfalls abroad to motor-cars and aeroplanes inductively controlled, will be violently slapped by the gentleman whose "meter went wrong on the way home to dinner."

In A.D. 3000.

If there is doubt in anyone's mind as to the possibilities lying dormant in wireless, let them examine the photographs of old-time railways so recently published. If such changes can occur in a century, what will radio mean to the scientists of A.D. 3000?

The ends of the earth will be to him like our neighbour's back yard to ourselves. Mars will be his North Pole. He will understand how broadcast oscillation of some kind can affect the transmission of thought, the giving of health, and even the transference of matter.

I can so easily picture the delight with which we shall watch, and listen to, the experiences of the leader of an expedition to some unimaginable clime, under the auspices of the coming DAILY Radio Times.

Wireless by the Sea.

By Robert Magill.

THE burning question of the moment is this: "Ought we to take a holiday from radio?" Now, I am not getting tired of wireless. There are many reasons why I do not listen whilst shaving; one being the difficulty of getting a clean sweep round the ears while wearing head-phones, and another that London Station doesn't get up so early as I do. Otherwise, I listen whenever I can; but I am beginning to wonder whether you can have almost too much of a good thing.

Last year, on our holiday, we were haunted by radio. My wife was so enthusiastic that instead of asking what the food in the boarding-house would be like, and feeling the beds to see if they had hair mattresses, she went from landlady to landlady until she found a place with a valve set instead of a crystal.

Melody at Meal-times.

True, the terms were high, but, as Mrs. Simmons explained, melody at meal-times made people eat more, and I was staggered when I saw the bill. There were not the usual extras for cold baths and candles. Instead, I had to pay sixpence extra every night the Savoy Bands were on the programme, and ninepence for *De Groot*!

Nevertheless, on a wet evening it was very comforting to have something to do, although the other boarders were veritable head-phones. However, this had its consolations, when you consider the fatuous conversation of most people in seaside boarding establishments. Strangely enough, they did not boast, as usual, of their social importance when at home. They told awful stories of what wonderful acts they possessed, and they told them so often that I never got a chance to make them all look small by telling them about my own, confounded them!

A New Use for the Loud Speaker.

It was on the beach that the thing began to get monotonous. Although I might not shine at Lord's, or the Oval, if you give me a soft ball and a spade for a wicket, I can make *Tato* look as though he is throwing bread to the ducks instead of bowling. But when the ball disappears every now and again into a loud speaker, it cramps my style.

Yet loud speakers are not always to be condemned. If you can manage to borrow one when the owner isn't looking, it makes spilling sand castles, better than any tin pall.

On the pier one day I met a man fishing. He seemed to have a peculiar rod and line, and although there was something very like a whale tugging at the hook to be pulled up, he never moved. On closer inspection, I saw that he'd got phones on, and that his bait-tn, instead of containing worms, was a crystal set. The rod and line were the aerial.

The Worst Example.

But the worst example of a radio enthusiast was the bather who was floating on his back out past the breakwaters. A set was balanced on his chest, with the aerial between his outstretched toes, and although the tide was carrying him out to France, he never moved, in case he disturbed the reception.

This year, as I say, we're going to try to give radio a rest, in order to let its absence make our hearts grow fonder of it. The only difficulty is that we have made up our minds that we want to stay somewhere where they've got a five-valve set, so that we can listen to America, and places like this are difficult to find. Some day, instead of advertising, "Sea view, coin, ex., sep. tabs., etc.," an astute landlady will describe the length of her aerial, and proudly proclaim that she uses nothing but the best gold catwhiskers.

Fixing Wave-Lengths

Interesting Facts About Metres.

If you turn to the programme pages of this issue of *The Radio Times*, you will notice against the name of each station figures which give its wave-length. The wave-lengths used by the B.B.C. fall between the 301 metres of Sheffield and the 495 of Aberdeen. We know that by moving the control knobs of our receiving sets this way or that, we can bring in the station that we desire to hear, provided that it is within our range. A certain adjustment, for example, causes Birmingham to be heard; the wave-length of Birmingham is 479 metres, so that when we hear this station loudly and clearly, we say that the set is tuned to that wave-length.

Amazing Speed.

Wireless transmissions are accomplished by means of waves which travel, not through the air, but through the mysterious ether at the amazing speed of 186,000 miles a second. Sounds audible to our ears are also caused by waves, though these travel through the air and their speed is only about 1,100 feet a second.

Now, if you strike first of all the lowest key of the piano and then the highest, your ear records two very different sensations. The lowest note gives a deep sound, whilst that at the top of the keyboard produces one that is very high pitched. This is due to the fact that the string struck by the hammer vibrates only a few times a second in the case of the lowest note, whilst the vibrations are very rapid indeed for the high one.

High and Low Notes.

Let us see what happens when a very low note produced by the string vibrating, say, twenty-five times a second is emitted. On being struck by the hammer, the string begins to move. In doing so, it disturbs the air lying around it. The first complete swing backwards and forwards of the string causes one wave, consisting of a crest and trough, to move outwards through the air. One twenty-fifth of a second later, a second wave will be produced. In that time the crest of the first wave will have travelled approximately $1/25$ of 1,100 feet, or 44 feet, and this will be the distance between its crest and that of the succeeding wave. Thus, 44 feet is the wave-length of a sound due to vibrations taking place 25 times a second.

Now, let us suppose that a high note is struck and that the string vibrates at the rate of 2,200 a second. When the crest of the second wave is produced, that of the first will have been travelling only $1/2,200$ part of a second, in which time it will have covered half a foot. The wave-length of this note is, thus, 6 inches. We see, then, that a high musical note has a short wave-length, whilst a low note has a long one.

Radio and the Human Ear.

Precisely the same kind of thing occurs in wireless. The highest pitched of the stations is Sheffield, whose waves follow one another at intervals of, approximately, one-millionth part of a second; the lowest is Aberdeen, with an interval of $1/600,000$ part of a second between the crests and troughs of its waves. As ether waves travel at 300,000,000 metres a second, the length from crest to crest of the former station's waves is 301 metres and that of the latter is 495.

Apart from the fact that the one deals with air waves and the other with ether waves, the great difference between the ear and the wireless set is that the former responds equally well to a very wide range of wave-lengths but the latter can deal with only one pitch at a time. Thus, when we tune a wireless set to 403 metres, we hear Newcastle, but do not hear Cardiff. Hence, by adopting different pitches for its stations, the B.B.C. can ensure that any one station may be picked out from all the rest. R. DE P.

Marching Song of the Marines.

The Story of "A Life on the Ocean Wave." By A. B. Cooper.

OF all the songs Henry Russell composed, and himself sung round the world and back again, perhaps none is so universally familiar to-day as "A Life on the Ocean Wave," and its adoption as the marching song of the Royal Marines has now set an official seal upon its merits. Nevertheless, in Russell's lifetime neither he nor his vast public regarded it as his masterpiece.

The composer-singer himself entitled the volume of reminiscences he issued in 1895, when he was eighty-six, "Cheer! Boys, Cheer!" and it was this song with which Russell's name was always associated during his long public career.

The "Tipperary" of the Crimea.

Henry Russell and his "Cheer! Boys, Cheer!" stood to the Crimean War in the same inspiring relation as the author of "Tipperary" to the Great War. Although the author of the words, Charles Mackay, calls it the song of "the departing emigrant," yet, coming into wide popularity just as the army was mobilizing and embarking for the Russian War, it became the "Tipperary" of 1854. With soldiers the question of fitting words seldom counts for much, but at least the opening lines ring true:—

Cheer! Boys, Cheer! no more of idle sorrow,
Courage, true hearts, shall bear us on our way!

Hope points before, and shows a bright to-morrow,

Let us forget the darkness of to-day.

and perhaps they helped those brave fellows seventy years ago to face the horrors of the frozen trenches in the worst managed war Britain ever engaged in.

"A Good Time Coming."

Yet, despite this historic episode, the song is seldom heard to-day, any more than are "The Old Arm Chair," "Oh, Woodman, Spare that Tree," or even "There's a Good Time Coming," although its title has become a sort of standard proverb of optimism. A story is told of the last-named song which will find a response in many quarters to-day. It was under Charles Dickens's short editorship of *The Daily News* that Charles Mackay's poem appeared, with its cheery note:—

"Cannon-balls may aid the truth,
But thought's a weapon stronger;
We'll win our battle by its aid;
Wait a little longer."

and while Russell was singing it, and telling his audience that—

"Nations shall not quarrel then,
To prove which is the stronger;
Nor slaughter men for glory's sake;
Wait a little longer."

an excited heave leapt to his feet and asked Russell if it would be convenient to fix the date of this "good time"!

For DOMINION and FOREIGN PROGRAMMES

see

"THE RADIO SUPPLEMENT"

(The Companion Journal to "The Radio Times")

Every Friday - 2d.

Order your copy from the Newsagent who supplies your "Radio Times."

Sudden Inspiration.

Russell himself has told the story of how "A Life on the Ocean Wave" came into being.

"One bright spring morning," he says, "as Eppe Sargent"—the man who wrote the words—"strolled on the Battery, New York, watching the ships in the harbour, the scene before him gave him an idea which he proceeded to develop. His walk and song were completed together, and Sargent went to the office of a mutual friend, George P. Morris, and wrote out the words."

"This is not a song at all," said Morris, after reading it. "It will not do for music."

"A few days later, I met Sargent, and asked him for the song. He told me very dolefully what Morris had said; but I insisted on seeing the manuscript. We went into a Broadway music store kept by a good friend, and were invited into a back room, where there was a capital piano. I hummed an air or two, ran my fingers over the keys, then stopped, feeling baffled."

"Suddenly an idea seemed to strike me. I began to hum a melody that seemed floating through my brain, and, presently, touching the keys with a confident exclamation, that bright little air rang out which is now known as 'A Life on the Ocean Wave.'"

Three Pounds For The Copyright.

It is a fact sufficiently remarkable to deserve record that the marching song of the Royal Marines of the British Navy should have been inspired by the sight of American shipping, written by an American, and set to music in a Broadway shop.

It will be of interest to the present generation to read a further extract from the same book. "Had it not been that I sang my songs myself," says Henry Russell, "and so in a certain measure conducted to their popularity, the payment for them would have meant simple starvation. On going down to the shop of a celebrated music seller to inquire how my song 'Cheer! Boys, Cheer!' was going, the gratifying reply was, 'We have thirty-nine printing presses at work on it day and night to meet the demand.'"

Yet Russell had sold the copyright for £3, although, later, he received from his publishers an inscribed piece of silver plate and a ten pound note in addition!

A SILVER BAND FOR DUNDEE.

THE St. Margaret's (Old) Silver Band makes a return visit to the Dundee Station on Friday, August 7th, with a popular programme, which includes two new items specially arranged by the conductor, Mr. G. F. Miller. Miss Anna Fraser (soprano) and Mr. Duncan Clark (who is giving a recital under the auspices of the Scottish Association for the Speaking of Verse) complete the first part of the programme. For the last half-hour, the Savonah Dance Band will play a number of the latest dance tunes.

MANY listeners will be glad to hear that Captain Frost (Uncle Jack Frost) is going to resume his popular wireless talks. On August 3rd, at 7.40 p.m., he begins a series of eight, with a talk from London, entitled "How Wireless Components Are Made."

A RECENT outstanding radio feature in America was the broadcasting of a race between two motor-boats and the Twentieth Century Express from Albany to New York. Through the aid of an aeroplane equipped with a low power radio-transmitter and the high-power installations at WJZ station, New York and WGV station, Schenectady, listeners were given a descriptive record of the progress of the race.

Official News and Views. GOSSIP ABOUT BROADCASTING.

More Theatre Stars to Broadcast.

SINCE the conclusion of the agreement with the Theatre Managers' Association, arrangements have been in hand not only to secure the broadcasting of plays from theatres, but also to induce leading theatre artists to appear occasionally, and even informally, before the microphone.

The most favourable times for these appearances are between 6.30 and 7.0 and after 11 o'clock. None of these times is altogether satisfactory from the point of view of listeners, but it is felt that occasional broadcasting by celebrated actors and actresses is of sufficient general interest to be allowed to disturb routine habits.

An Autumn Novelty.

Among the novelties planned for the autumn is a broadcast of the arrival of a cross-channel steamer in a British port. It is hoped to make this as realistic as possible and to include in it something of the humorous side of the Customs inspection.

Broadcasting From the "Old Vic."

In continuation of the series of experiments designed to solve the problem of the ideal studio, it is proposed to broadcast several of the London programmes from the "Old Vic" Theatre at the end of August and early in September. Attention has been already called to the curious division of opinion among listeners on the results of experiments at King George's Hall, Caroline Street. The final analysis of the reports on these transmissions leads to the conclusion that they were successful.

The new series of experiments at the "Old Vic" will include a transmission without an audience. This should be of particular interest to listeners who will be able to judge for themselves the effect of the absence of an audience both on the acoustics and on the performance of the artists.

Music For the Schools.

An interesting change is to be made shortly in the school transmissions. At present, the educational value of music is insufficiently emphasized in these broadcasts. It is proposed, therefore, on alternate Fridays, beginning at an early date, that the transmissions to schools from 3.30 to 4.30 shall consist of a concert, and it is hoped to arrange for the People's Concert Society to conduct this feature. The first half hour will be intended especially for schools outside London. There will then be a short break, during which the second part of the programme will be explained and then given, with particular regard to the needs of London schools.

Tried Favourites Return.

Those listeners in the Leeds-Barnford area who heard the Birthday Programme, on July 19th, will have a further opportunity of hearing some of the same artists on Friday, August 7th, when the Station Quintet, under Mr. Percy Frostick, Miss Dorothy Levey (soprano), Mr. Wilfred Hudson (tenor), and Mr. Richard Wilson (bass), will again broadcast.

Scottish American Welcomes.

This summer about sixteen hundred members of American Caledonian clubs are visiting Scotland, and, in their honour, Glasgow Station will broadcast a special programme on the afternoon of August 2nd.

A Modern Composers' Night.

Aberdeen Station is devoting the evening programme on Thursday, August 6th, to the work of modern composers. The music will be divided into two separate hours, the first to be devoted to modern French and the second to modern Italian composers.

A Talk on Sea Angling.

Those listeners who are looking forward to a holiday by the sea should be interested in a talk on "Sea Angling," to be given on Wednesday, July 29th, from London. The lecturer, Mr. Holcombe, of the British Sea Anglers' Society, has long experience of the sport in England and Ireland, and has written an interesting book on the subject.

A Variety Evening.

"An Evening of Variety" at the Liverpool Station on Friday, July 31st, is the outcome of repeated requests by listeners. In the early part of the programme devoted to the "Younger Generation," the "6LV" Children's Orchestra, under the direction of Mr. Harvey J. Dunkerley, will be heard for the first time in the evening programme, together with some of the junior prize-winners at the recent Liverpool Musical Festival. Later on, there will be an Hour at the Cinema, during which the orchestras at the Scala, Trocadero and Futurist cinemas will be heard. Half-an-hour Round the Station will conclude the evening.

The "Latest Hits."

Birmingham listeners will appreciate the programme for Wednesday, August 5th, when the Station's orchestra is providing a series of "Memories of Musical Comedies," and later in the evening, after 9 o'clock, a similar selection of the "Latest Hits." Miss Florence Cleland will contribute songs during the first part of the programme.

A Musical Knight.

Sir Hamilton Harty, the conductor of the Manchester Hallé Concerts and the newest recruit to a long list of distinguished musical knights, is to be at London Station (for the first time since his knighthood was announced) on August 4th, when he is conducting a symphony concert (S.B. to all stations, except Belfast and Chelmsford).

The National Eisteddfod.

During the week beginning August 2nd, listeners to the Cardiff and Swansea Stations will have several opportunities of hearing concerts, competitions, and speeches which will be relayed from the Welsh National Eisteddfod, at Pwllheli. The National Eisteddfodau are the premier annual musical events in Wales, and interest in them is world-wide.

Each afternoon, portions of the competitions will be broadcast, and in addition to the competitive performances in every branch of music, the presidents of the afternoon meetings whose voices will be heard include the Prime Minister and Mr. Lloyd George.

The evening concerts will include a performance of *The Messiah*, conducted by Sir Walford Davies, and a new Welsh opera, *Owenllwyn*. Miss Elsie Suddaby, Mr. Ben Davies, and Mr. Tudor Davies are among the prominent artists who will take part.

Desmond, Tim, and Podge.

Mr. Harold Williams is popular as a singer of songs of the sea, and his visit to the Cardiff Station on Friday, July 31st, will add interest to the programme, entitled "Adventure Afloat," which will also include solos by Mr. Arthur Catterall, the well-known violinist, and nautical items by the Station Orchestra. Cardiff's "Terrible Trio," Desmond, Tim, and Podge, will also turn up again on this occasion in a new radio play with the title "Ashore, Afloat, Ahoy, Asunk!"

Humour in Music.

In the course of a "Merry Moments" programme at Manchester, on Wednesday, August 5th, Mr. Granville Hall, F.R.C.O., L.R.A.M., a

well-known pianist and musical critic in the North of England, will describe to listeners, with numerous illustrations, humorous items in piano and vocal music. The piano illustrations will include Scarlatti's Sonata in C, two "Concerts" by Goossens, and the "Gollywog's Cake-Walk," by Debussy. Among the vocal illustrations sung by Mr. Stephen Williams, bass, will be "My Heart Ever Merry," by Bach, and the Mephistopheles Serenade from both Gounod's and Berlioz's *Faust*.

Good and Popular, Too.

A programme of music that is both good and popular has been arranged at Manchester for Wednesday, July 29th. On the orchestral side, classical favourites such as Liszt's Hungarian Rhapsody No. 1 and Tchaikovsky's "Chanson Triste," are included. Violin solos by Mr. Don Hyden include Beethoven's "Minuet in G," Dvorak's "Humoresque," and Kreider's "Capriccio Viennois." Mr. Harry Hopewell, baritone, will sing Handel's "Honour and Arms," with orchestra, and two other groups of classical songs.

Liszt and Bach Commemorations.

Two musical anniversaries will be celebrated in the Belfast programmes next week. Franz Liszt, who died on July 31st, 1886, will be commemorated by a performance by the Station Orchestra of several of his most popular works, on Friday, July 31st, and on the previous Tuesday, the anniversary of Bach's death will be marked by a performance of his Overture in D and four numbers of the suite in D Major for string orchestra.

A Service for the Sick.

At 3 o'clock on Thursday, August 6th, there will be broadcast from Bournemouth a Service for the Sick, when the Rev. Father Percival Triggs, S.J., will give a short religious address. The musical part will be provided by well-known local artists. An interesting programme of Chamber Music will be supplied on this date, in which figure the following popular artists: Miss Dorothy Bennett (soprano), Miss Olive McKay (contralto), Mr. Ernest Hargreaves (tenor), Miss Eda Kessy (solo violin), Miss Fiona McMillan (solo pianoforte), and Miss Mary Lewis (harp solos).

A Spanish Recital.

A Spanish Recital will be broadcast from the Edinburgh Station on Friday, August 7th, by Miss Gertrude Edgard, the well-known mezzo-soprano. Miss Edgard has recently been giving a series of recitals in South America, and the Recital from the Edinburgh Station should evoke considerable interest. All Miss Edgard's songs will be accompanied on the guitar, and Mr. Herbert More's Orchestra will contribute a number of Spanish items in keeping with the rest of the programme.

An Evening with the Gipsies.

Liverpool listeners are to spend an evening "With the Gipsies" on August 7th. This subject offers a wide scope from which to select an attractive musical programme, and amongst the items to be given by the Station Orchestra are Edward German's *Gipsy Suite* and Liszt's *Hungarian Rhapsody No. 1* while Mr. George Hill (baritone) will sing numbers from Katharine Martin's "A Gipsy Trail" and some of Kerbay's beautiful Hungarian melodies.

Later in the evening, as a contrast to the vivid colours of the earlier programme, Miss Hilda Roberts (soprano) and the orchestra will take us back to the days "When stately dames make curtsy low."

PEOPLE YOU WILL HEAR THIS WEEK.



Miss JANET JOYCE, who will entertain (Soprano) from Birmingham on July 30th.



Miss GLADYS NAIRN (Soprano) will be heard from London and other Stations on July 28th.



Miss BETTY CHESTER will provide the "Week's Feature" at London on July 28th.



Miss GLADYS JAMES (Contralto) is to sing at Southampton on July 31st.



Mr. PETE MANDELL (Banjoist) will be heard from all Stations, except "5XX," on July 28th.



Miss ISABEL GRAY will play the piano at London and other Stations on July 28th.



Miss VIVIAN LEWIS (Celloist) will broadcast from London on July 31st.



Mr. ANGUS MORRISON (Pianist) will be heard from Daventry on July 28th.



Miss GERTRUDE EDGARD (Mezzo-Soprano) will broadcast from Dundee on July 31st.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BACH'S "COFFEE AND CUPID" CANTATA. (ABERDEEN, SUNDAY.)

ANYONE who has a taste for the Gilbert and Sullivan operas should find Bach's *Coffee Cantata* (as this work is generally called) equally to his liking. The humour of the Gilbert and Sullivan comic operas is mostly topical, yet somehow they do not grow stale. Similarly, although the *Coffee Cantata* is mildly poking fun at a fad of the times when it was written, yet there is something vital in it which makes its appeal to us almost as great as that to Bach's contemporaries.

At the time when this Cantata was written (about 1733), a craze for coffee-drinking (coffee was still a novelty) was raging in Europe. As a habit for ladies, it seems to have been almost as great a subject for contention as was cigarette-smoking a few years ago.

The story of the *Coffee Cantata* is simply that of a father who tries, by various threats, to break his daughter from the coffee habit. As a last resort, he makes her choose between coffee and a husband, but she manages to get both.

Dr. C. Sanford Terry, one of the greatest living authorities on Bach, has prepared a stage version of *Coffee and Cupid*. It is this version that will be broadcast from Aberdeen. Only three or four details are involved in the "arrangement," and Dr. Terry's edition may be taken as virtually the same as the original.

1. There is a short OVERTURE, for the small Orchestra which is employed; it is a hotch-potch of popular tunes of its day.

2. RECITATIVE, Chorus, coming before the curtain. (A Recitative is a short piece in which the words are declaimed in a manner approximating to speech.) *Pray silence, list to me! We beg you hear a comedy! The Curtain rises on "a pleasant apartment at an afternoon hour."*

3. SCHLENDRIAN (the father) "enters frantically from the garden." BASS AIR, *All are gets from playng daughters's, Botherations by the score! Lieschen (the daughter) enters.*

4. RECITATIVE, SCHLENDRIAN, *You wretched child! and Lieschen (Soprano) Dear father, please don't be so cross!*

5. SOPRANO AIR, *Coffee's far nicer than riches. (At the end "she dances mockingly.")*

6. RECITATIVE, SCHLENDRIAN and LIESCHEN. The father threatens all kinds of deprivations, all ineffectual. They both go out.

7. RECITATIVE—HANS (Tenor), Lieschen's lover, enters; *Of Lieschen's love, alack, I'm fondling.*

8. TENOR AIR, HANS, *Lieschen, all my heart is thine.*

9. BASS AIR, SCHLENDRIAN, who re-enters: *Maidsens all are stubborn creatures! Born with pert and malicious nature! But that man who has his wife, Gets his own way with the child!*

Lieschen enters again.

10. RECITATIVE, SCHLENDRIAN and LIESCHEN. He says she must abandon coffee or marriage. She at once abjures coffee. Schendrian goes out.

11. SOPRANO AIR, LIESCHEN, *Dearest father, pray be quick! Wed my man!... (And I have a little plan!)* They go out.

12. CHORUS enters, and in a RECITATIVE tells us that Lieschen has made it clear that no lover is welcome until he has signed an agreement that she shall do as she thinks fit—including drinking coffee!

13. CHORUS ["Guests, notaries, and others enter to witness the marriage contract."]

What's in the bone the flesh will show! Our maidens all are coffee bidders!

14. CHORUS, *Happy lovers, fortune lead ye!* ["During the Chorus the marriage contract is signed. Shortly before the curtain falls, coffee is served to the guests. Schendrian collapses."]

A MOZART TRIO.

(THURSDAY, LONDON, NEWCASTLE, CARDIFF, BIRMINGHAM AND BELFAST.)

Mozart wrote seven Piano Trios (i.e., works of the "Sonata" type for Piano, Violin and Cello). Their order varies in different editions; this one, however, may easily be identified, as it is the only one in E Major and is numbered K.542. The work is in three Movements.

I.

Quick. This Movement is as clear in design as it well could be. It is in a "First Movement" form, i.e., two Main Tunes are given out, "developed" in a free way, then "recapitulated."

The PIANO ALONE plays the whole of the FIRST MAIN TUNE at the opening, then repeats it with some help from the other two instruments.

A few scales and other little phrases follow, then the VIOLIN plays a continuous tune—the SECOND MAIN TUNE. It is repeated by the Piano. In the light of what has been said, the rest of this Movement explains itself.

II.

Moving along gracefully. This is a highly decorated Movement, but it is founded on a very simple (though rather long) Tune which is played at the opening by the Piano. The Tune itself contains a good deal of repetition, and the other two instruments join in each time a sentence is repeated.

III.

Quick. This is a typical Finale—full of intricate details, but spontaneous in its effect.

FRANK BRIDGE AND JOHN IRELAND.

(STATIONS AS ABOVE.)

FRANK BRIDGE (born at Brighton, 1879) seems to find Chamber Music his best medium for expression. He has written (among much else) three String Quartets, a String Sextet, and a Phantasy Trio, and they are all among his best achievements.

The three Miniatures (Minuet—Clavotte—Allegretto) are taken from a series of pieces for Piano Trio, all of them avowedly simple, but very delightful.

JOHN IRELAND was born at Bowdon, in Cheshire, the same year as Frank Bridge, and his output has been of a similar kind.

Of the Phantasy Trio, little need be said. It is a continuous work, but in four definite sections. The second section is slower than the first, the third a shortened recapitulation of the first, and the last a lively Coda (or end-passage).

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with card down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, "The Radio Times," 8-11, Southampton Street, Strand, London, W.C.2.

Listeners' Letters.

[Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which include interest with letters. The Editorial address is 8-11, Southampton Street, Strand, London, W.C.2.]

Should Programmes Be "Popular"?

DEAR SIR.—If the B.B.C. give programmes arranged to please the majority, I think the results will be fatal, as, from many causes, there are far more people of unrefined tastes than otherwise. Therefore, programmes arranged to please the majority must go down in standard. Already the public taste has been uplifted by broadcasting; may the B.B.C. carry on the good work by always giving programmes that are worth while, and never pandering to vulgar tastes.

As, perhaps, the greatest influence in our country, broadcasting must be made to uplift and refine us. The youngsters who listen to-day are the Empire builders and history-makers of to-morrow.

Yours, etc.,

Parkstone, Dorset. B. F. M. McMILLAN.

The Only Source of Amusement.

DEAR SIR.—I want to thank the B.B.C. for reverting to 3.30 p.m. for the Sunday afternoon concert. I wish it had been 3.15. All the same, I am glad of the change. Also for the great improvement in the Sunday evening programme. I enjoy the sacred pieces immensely and have often wondered why we so rarely get this sort of thing.

Being almost an invalid, I rely on the B.B.C. to provide something to interest me and to help to pass the weary hours.

I love the wireless. It is my only source of amusement, education and interest in the outside world.

The Sunday evening service is a delight, and I do not enjoy it the less when it is a studio service. I can create my own atmosphere. The Bible reading is the one thing we cannot afford to dispense with.

Then, the studio service is unsectarian, which means much to some listeners. One can always depend on the singing being good; strict time being kept.

This is very far from being the case in an ordinary service.

Yours, etc.,

Hull. C. B.

"A Background of Silence."

DEAR SIR.—I write to express an opinion on the question of transmissions from the carefully prepared studio or from public halls, and to say emphatically that the transmissions recently sent out from the public halls of performances before an audience were distinctly bad.

To the listener who cannot see, clearness of enunciation and quality of tone are essential. This seems impossible outside of the studio, as the results are a combination of echoes, rattlings and roarings—planes sound particularly wooden and voices fade and words cannot be distinguished.

The same applies to the Savoy Bands and De Groot's Band. A recent broadcast concert, although consisting of splendid stuff all well known to me, was hardly worth listening to on account of the accompanying roar of shuffling feet, voices, etc., and it was a great relief to hear the clear tones of the announcer from the studio, every word distinct and "a background of silence." After all this, I wish to add that I have nothing but praise for the fare given, which is first-rate, but—keep to the studio, please.

Yours, etc.,

Margate. WALTER J. BACKEE.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

The View of the Minority?

DEAR SIR,—You recently published two listeners' letters disagreeing with the broadcasting of programmes from public halls. In my opinion, this is only the view of the minority of listeners, for everyone I know here thoroughly enjoys listening to the applause and chatter and laughter among the audiences. They agree with me that broadcasts from the studio sound too dead and flat.

Yours, etc.,

Chichester.

E. K. EVERT.

A Night for "The Classics."

DEAR SIR,—I have noted with interest the controversy which has appeared recently in *The Radio Times* regarding highbrowism, lowbrowism, and popular programmes. When one considers the facilities and opportunities that the B.B.C. has for broadcasting the works of the great masters it amazes me, week after week, to read the poverty of the programmes. There is plenty of jazz, and a little only of good music, by which I mean the symphonies of Beethoven, Haydn and Mozart, the Chamber Works of the same masters, the Preludes and Fugues of Bach, the operas of Mozart and the later Verdi, the arias of the early Italian masters, the Gavottes of Rameau and Lully, the Elizabethan Madrigals and folk songs, the Lieder of Brahms and Schubert, etc. What a wealth of music is here! Broadcast a Divertimento of Mozart and I am convinced that it will receive more applause than the usual so-called lowbrow pieces.

Would it not be possible to devote an occasional night to classical music only, say, for instance, the works of one of the great masters once a week, with a few remarks on his life? Take, for instance, Mozart. The Jupiter Symphony, a Divertimento, a quartet, a violin or cello solo, and airs from his different operas, and a pianoforte sonata.

I would also request that in the future, when giving Haydn or Mozart quartets, etc., you give the Opus number.

Yours, etc.,

London, E.

REGINALD HOPKINSON.

Wireless Sets and the Railways.

DEAR SIR,—It might interest your readers to know that when carrying a wireless set with them by rail they may be liable to pay carriage on same as "non-personal" luggage.

Only a few days ago I was carrying my set back from a friend's house, and, on changing trains, the ticket collector stopped me when he saw my wireless set. I was charged for carriage, a penny more than my railway fare.

May this be a warning to other wireless enthusiasts.

Yours, etc.,

Haringay.

ED. N. BOUSTEAD.

A "Hospital Half-Hour."

DEAR SIR,—In view of the admirable response to the appeal for the provision of wireless sets to hospitals, might I be allowed to suggest how excellent it would be if a special half-hour daily were set aside for broadcasting to hospitals and sick persons everywhere?

I thought on a recent Sunday evening how very comforting those beautiful hymns with which the evening closed must have been to some whose lives are closing.

Could not a number of men and women who have special gifts for saying kind and helpful things to poor sufferers hand themselves together and take it in turns to do this very noble work, the special feature of which might be that it was "all for love and nothing for reward"? Would they not be indeed "ministering angels" doing a work of inestimable value? Details as to the best time, and musical assistance, etc., could easily be arranged afterwards if once the idea is accepted.

Yours, etc.,

London, S. W.

CHAR. H. TOLLEY.

A Brilliant Woman Composer.

Mme. Liza Lehmann and Her Work.

OF late, there has been an increasing vogue for the compositions of one of the most brilliant of our women composers—Mme. Liza Lehmann—and listeners will hear many of these on Wednesday, July 29th, when Cardiff Station will have a programme devoted to her works.

British music owes more than a small debt to Mme. Lehmann, for it was she who popularized Song Cycles in this country, and although she has had many imitators in the same line she has had few equals.

Elisabeth Nina Mary Frederica Lehmann, to give her her full name, was born in London in 1862. Her father was Rodolph Lehmann, the artist, and her maternal grandfather was Robert Chambers, of Edinburgh, the well-known author of "Vegetables of Creation" and part founder of *Chambers's Journal*.

When quite a girl, the future composer had a beautiful soprano voice, and on one occasion

himself a composer of great merit. From that time onwards she devoted herself entirely to composing. Her first real success was "In a Persian Garden," a setting of Omar's *Rubaiyat*. It will hardly be believed, but no fewer than ten publishers refused this work before it was finally accepted! When it was produced, it scored a big hit, and, after that, works came from her pen in fairly rapid succession—"The Daisy Chain," "Nonsense Songs" from "Alice in Wonderland," and "Parody Pie," being among the best known. She also wrote a number of popular songs, "If I Built a World for You" having been a noted "best seller." But it is, of course, her more serious work that will live, and it is her Song Cycles that will give her an enduring niche in the Temple of Fame.



Mme. LIZA LEHMANN.

SONGS YOU OUGHT TO KNOW.

"It is Only a Tiny Garden."

THIS charming song will be broadcast by Miss Carmen Hill from London on Tuesday, July 28th. The words are by Lilian Glenville and the music by Haydn Wood. We publish the words by permission of the Publishers, Messrs. Chappell and Co., Ltd.

It is only a tiny garden,

Where the sweetest roses grow,
Where the birds are always singing
From Dawn till evening's glow.
With its wealth of wondrous flowers,
And its sunshine everywhere,
It is only a tiny garden,
But my heart is always there.

It is only a tiny garden,

With a charm that is all its own,
The sweetest spot on God's glad earth
That I have ever known.
It's just a glimpse of Heaven
Beneath a sky of blue,
It is only a tiny garden,
But it holds my love and you.

when Jenny Lind, who had then retired, heard her sing, she was so delighted that she exclaimed, "If God gives me strength, some day I should like to teach that child!"

Later, her wish was in a sense gratified, for she was able to help the young artist in many ways with her advice.

Singing for Nine Years.

Such praise from so great a singer as Jenny Lind was not to be ignored, and Mme. Lehmann determined to become a professional vocalist. She studied singing under the famous Randegger, and composition in Rome and in Germany. She made her debut at a Monday Popular Concert, in London, in November, 1885, and met with instantaneous recognition.

She remained before the public for nine years, during which time she appeared at numerous first-class concerts all over the country. Joachim, the great violinist, was so struck with her that he engaged her to sing at his Philharmonic Concerts in Berlin.

Franz Clara Schumann, wife of the great composer, was also a great admirer of Mme. Lehmann, and she invited her to go to Frankfurt, where she instructed her in the traditions of Schumann's songs.

In 1894, Mme. Lehmann gave a farewell concert at the St. James's Hall, London, and the same year she married Mr. Herbert Bodford,

A Successful Musical Comedy.

Mme. Lehmann's versatility was shown by the fact that she was the first woman to be commissioned to write the music for a musical comedy. This was *Sergeant Brer*, produced at the Strand Theatre, London, in 1904, and afterwards given at the Prince of Wales's. It contains many tuneful numbers and was a big success.

During her career as a concert singer, Mme. Lehmann did much to revive an interest in the songs of early English composers, and her work in unearthing long-buried gems of melody was untiring.

In private life, Mme. Lehmann was noted for her charm of manner. Apart from music she had few pleasures, and when not engaged in composing, her greatest delight was to spend some hours in gardening.

Mme. Lehmann died in 1919. British music lost much by her death, but a good deal of her work will "live," and whatever future critics may say of her compositions, it is certain that they will agree that she did much to kill the old taunt that women are incapable of doing notable work in the realm of music.

CHARLES TRESTRAM.

GOOD NEWS FOR THE NORTH.

LISTENERS in the North will be glad to hear of a decision just taken which will have the effect of considerably improving the quality of transmissions that have to go over land-lines. It has been decided to establish a new simultaneous Broadcast Board and Line Repeater Station at Leeds. At present the parts of the London programme that are taken by Northern stations are necessarily conveyed over long land-lines and, in consequence, a certain amount of distortion is inevitable. The establishment of the new Repeater Station at Leeds should have the effect of largely eliminating this land-line distortion, and should be particularly useful to listeners in the areas of all the Northern stations.

Stations in the West of England will be served shortly by a similar device.

An Appeal will be made from London Station at 6.40 p.m. on July 27th for funds for the National Library for the Blind. The speaker will be Mrs. Cyril Smithett.

PROGRAMMES FOR SUNDAY

(July 26th.)

The letters "S.B." printed in Italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Daventry and Chelmsford) Programmes will be found on page 197.

2LO LONDON. 365 M.

3.30-5.30.

KATHLEEN DESTOURNEL (Soprano).
GWYNNE DAVIES (Tenor).
ISOBEL GRAY (Solo Pianoforte).
JO LAMB (Solo Violin).
THE WIRELESS ORCHESTRA.

"Flowers and Streams."

3.30. THE ORCHESTRA.
Intermezzo, "The Wedding of the Rose" *Jussel*

KATHLEEN DESTOURNEL
"Lotus Flower" *Schumann*
"This is the Island of Gardens" *Coleridge-Taylor*

JO LAMB
"To a Wild Rose" *MacDowell*
"En Bateau" ("Petite Suite") *Debussy*

THE ORCHESTRA.
Suite, "The Language of Flowers" *Coven*

4.0. GWYNNE DAVIES.
"O Lovely Rose" *Edward MacDowell*
"Violet" *Mottelson*

"Sheenadoah" (Sea Shanty) *arr. Richard Terry*

(Violin Obligato, JO LAMB.)
"Rosemary" *Frank Bridge*
"Au Bord d'une Source" ("Beside a Spring") *Liast*

KATHLEEN DESTOURNEL
"Deep River" *arr. Burleigh*
"Waters of Minnetonka" *Lisurance*

THE ORCHESTRA.
Intermezzo, "In Poppyland" *Friedmann*
Intermezzo, "Valley of the Roses" *Ancliffe*

"Myth and Legend."

4.30. THE ORCHESTRA.
Overture, "The Well of Love" *Balte*

JO LAMB.
"Légende" *Debussy*
ISOBEL GRAY.

"St. Francis Walking on the Waves" *Liast*

4.55. THE ORCHESTRA.
Selection, "Robin Hood" *Bunning*

GWYNNE DAVIES (with Orchestra).
"Spring Song" ("The Valkyrie") *Wagner*

"Lohengrin's Farewell" ("Lohengrin") *Wagner*

THE ORCHESTRA.
Suite, "The Miracle" *Humperdinck*

5.30-6.0.

EDITH WYNNE MATTHISON,
The Great Tragedienne,
and

CHARLES RANN KENNEDY,
The Distinguished Dramatist and Actor,
in a

Poetry and Dramatic Recital.

S.B. to all Stations.

EDITH WYNNE MATTHISON.
"The Toys" *Conventry Patmore*
Two Sonnets from the Portuguese.

"A Musical Instrument" *E. B. Browning*
Two Shakespearean Sonnets.

"Ode to the Skylark" *Shelley*

CHARLES RANN KENNEDY.
In some Dramatic Interpretations from
the Bible.

8.0-9.0.—Community Hymn Singing Concert,
conducted by Sir WALFORD DAVIES,
LL.D., Mus.Doc.

Address by The Rev. J. HARRY
MILLER, C.B.E., D.D. *S.B. from
Edinburgh.*

9.0. THE J. H. SQUIRE CELESTE OCTET.

MAYER GORDON (Solo Violin).
FRANK READE (Pianoforte).
Directed by J. H. SQUIRE.

Assisted by

GWLDYD NAISH (Soprano).
NORMAN WILLIAMS (Baritone).

THE OCTET.

Overture, "Phedra" *Mausonnet*

NORMAN WILLIAMS.

"The Praise of God" *Beethoven*"Sapphic Ode 7" *Hindem*"Devotion" *Schumann*

GWLDYD NAISH.

"Nymphs and Fauns" *Bemberg*"Villanelle" *Eva Delf Argun*

THE OCTET.

Violin Solos.

"Hebrew Melody" *Achran*"Song of the Nightingale" *Sorante*Scherzo-Tarantelle *Wieniawski*

(Soloist, MAYER GORDON.)

NORMAN WILLIAMS.

"Bonnie Earl of Moray" *Traditional*"The Happy Lover" *Traditional, arr. Lane Wilson*"Myself When Young" *Lita Lehmann*

THE OCTET.

Selection of Sullivan's Songs *arr. Henley*

10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and GEN-
ERAL NEWS BULLETIN. *S.B. to all
Stations.*

Local News.

10.15. THE OCTET.

Four British Songs.

"Cherry Ripe" (England) *Traditional, arr. Cyril Scott*"The Minstrel Boy" (Ireland) *Traditional, arr. Cyril Scott*"The Bonny Banks of Loch Lomond" (Scotland) *Traditional, arr. Cyril Scott*"All Through the Night" (Wales) *Traditional, arr. Cyril Scott*

GWLDYD NAISH.

Aria, "Rejoice Greatly" ("The Mes-
siah") *Handel*

THE OCTET.

"There is a Green Hill Far Away" *Squire*

GWLDYD NAISH (with the Octet).

"Hear Ye, Israel" ("Elijah") *Mendelssohn*

10.45.—Close down.

5IT BIRMINGHAM. 479 M.

3.30-5.30.

Light Classical Music.

THE STATION ORCHESTRA:
Conducted by FRANK CANTELL.

EDITH PADDOCK (Soprano).

BEATRICE DICKSON (Contralto).

THE ORCHESTRA.

Overture to an "Irish Comedy" *Arnold*Minuet, Op. 77, No. 10 *Moszkowski*

BEATRICE DICKSON (Contralto).

"The Sands of Dee" *Cyril Scott*"Where E'er You Walk" *Handel*"All Souls' Day" *Loasen*

EDITH PADDOCK and

THE ORCHESTRA.

"Who'll Buy My Lavender?" *German*"Daffodils A-Blowing" *Fletcher*Suite, "Sylvan Scenes" *Fletcher*"In Beauty's Power" *Sylvan*Scenes; "Pool of Narcissus";
"Cupid's Carnival"

EDITH PADDOCK.

"Fair House of Joy" *Quilley*"June" *Quilley*"Morning Song" *Quilley*

THE ORCHESTRA.

"Sérénade Lyrique" *Elgar*"March Slav" *Elgar*Waltz, "La Belle au Bois Dormant" *Tchaikovsky*

BEATRICE DICKSON.

"Hindoo Song" *Bemberg*"Angels Guard Thee" *Gardner*

THE ORCHESTRA.

Suite, "Five Spanish Dances" *Moszkowski*
6.30-6.0.—Programme *S.B. from London.*

8.30-9.0.

Studio Service.

Hymn, "Ten Thousand Times Ten Thou-
sand" (A. and M., No. 222).

Reading.

Anthem, "Lord, For Thy Tender Mercies'
Sake" *Farrant*

Religious Address by Canon S. BLOFELD
(Bishop's Examining Chaplain).

Hymn, "Fair Waved the Golden Corn"
(A. and M., No. 338).

9.0-10.45.—Programme *S.B. from London.*
6BM BOURNEMOUTH. 386 M.

3.0-5.0.

3.0. THE BAND OF 1ST BATT THE
MIDDLESEX REGIMENT.
CHARLES TRUE (Vocalist).

Relayed from South Parade Pier, Southsea.

4.30. THE "6BM" TRIO.

"Ave Verum Corpus" *Mozart*

4.35.—The Right Rev. The Lord Bishop of
WINCHESTER, will speak on: "The
Division of the Diocese of Winchester."

4.50-5.0. THE "6BM" TRIO

"Ave Maria" *Schubert*

5.30-6.0.—Programme *S.B. from London.*

8.0-9.0.—Community Hymn Singing Concert,
conducted by Sir WALFORD DAVIES.

S.B. from Edinburgh.

9.0. REGINALD S. MOUAT.

"Liebesfreud" *Kreuder*

"Reverence" *Michel Ackersley*

"La Chasse" ("Caprice") *Jean Baptiste-Carter, arr. Kreuder*

"Perpetuum Mobile" *Kreuder*

9.15-10.0.—Programme *S.B. from Aberdeen.*

10.0-10.45.—Programme *S.B. from London.*

10.45.—Close down.

5WA CARDIFF. 353 M.

3.30-5.0.—Programme *S.B. from London.*

8.0-9.0.—Community Hymn Singing Concert.

S.B. from Edinburgh.

9.0-10.0.—Programme *S.B. from Aberdeen.*

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15.—Programme *S.B. from London.*

10.45.—"The Silent Fellowship."

11.10.—Close down.

2ZY MANCHESTER. 378 M.

3.30-5.30.

THE CULCHETH (MANCHESTER)

MILITARY BAND:

Conductor, THOMAS HILL.

HELEN DAIR (Contralto).

SETH LANCASTER (Cello).

THE BAND.

March, "Naimar" *Richard*

Hungarian Overture *Kerler-Bela*

HELEN DAIR.

Five Biblical Songs *Dvorak*

"Clouds and Darkness"; "Lord, Thou
Art My Refuge"; "Hear My
Prayer"; "God is My Shepherd";
"I Will Sing New Songs of Gladness."

THE BAND.

Paraphrase, "Lorelei" *Nesselhu*

Cornet Solo, "Lullaby" *Schubert*

(Soloist, S. BUCKLEY.)

Canzons, Op. 36 *César Cui*

Oriental, Op. 50 *César Cui*

THE BAND.

Suite, "The Merchant of Venice" *Bosca*

Intermezzo, "Portia" *Doge's March.*

HELEN DAIR.

"Do Not Go, My Love" *Hogeman*

"Pleading" *Elgar*

SETH LANCASTER.

"Nocturno" *Zachner*

"The Golden Wedding" *Gabriel Marie*

THE BAND.

March, "Entry of the Bulgars" *Latter*

Intermezzo, "Wedgwood Blue" *Ketelbey*

Sunday's Programme.

(Continued from the facing page.)

HELEN DAIR.

"Morning Hymn" *Henschel*
"The Years at the Spring" *Reuch*

THE RAND.

Selection, "Les Cloches de Corneville" *Phanquette*

6.50-8.0.—Programme S.B. from London.
8.0-9.0.—Community Hymn Singing Concert.
S.B. from Edinburgh.
9.0-10.45.—Programme S.B. from London.

5NO NEWCASTLE. 403 M.

3.30-6.0.—Programme S.B. from London.
8.0-9.0.—Community Hymn Singing Concert.
S.B. from Edinburgh.
9.0-10.0.—Programme S.B. from Aberdeen.
10.0-10.45.—Programme S.B. from London.

2BD ABERDEEN. 495 M.

3.30-6.0.—Programme S.B. from London.
8.0-9.0.—Community Hymn Singing Concert.
S.B. from Edinburgh.

9.0 THE WIRELESS ORCHESTRA.

Overture in D *Bach*

9.15 "Coffee and Cakes."

S.B. to other Stations.

An Operetta in One Act

by

Johann Sebastian Bach.

Edited and Arranged by

Dr. C. Sanford Terry.

Deceased Person.

Schlandrian (Bass) **ROBERT RADFORD**

Lieschen (his Daughter) (Soprano) **DOROTHY SILK**

Hans (her Lover) (Tenor) **STUART WILSON**

Chorus: Townspeople, Neighbours,

Nobles and others.

THE "2BD" CHOIR.

THE WIRELESS ORCHESTRA.

Chorus Master, **IRVINE S. COOPER**

Leader of Orchestra,

THEODORE CROZIER.

IRVINE S. COOPER (Pianoforte).

Conductor, **PAUL KILBURN**

Scene: A room in Schlandrian's House,

early 18th Century.

10.0-10.45.—Programme S.B. from London.

5SC GLASGOW. 422 M.

3.30-6.0.—Programme S.B. from London.

8.0-9.0.—Community Hymn Singing Concert.

S.B. from Edinburgh.

9.0-10.0.—Programme S.B. from Aberdeen.

10.0-10.45.—Programme S.B. from London.

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HIGH-POWER PROGRAMME.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

1,600 M.
CHELMSFORD "5 XX."

SUNDAY, July 28th.

10.30 a.m.—**WEATHER FORECAST.**
3.30-6.0.—Programme S.B. from London.
8.0-9.0.—Programme S.B. from Edinburgh.
9.0-10.0.—Programme S.B. from Aberdeen.
10.0-10.45.—Programme S.B. from London.

DAVENTRY "5 XX"

MONDAY, July 27th.

10.30 a.m.—**WEATHER FORECAST.**
6.0-7.40.—Programme S.B. from London.

7.40-8.0.

THE OPENING CEREMONY
OF
THE NEW HIGH-POWER STATION
OF THE B.B.C.
S.B. to all Stations.

A POEM

by
ALFRED NOYES.
Specially Written
in honour of the occasion.

Introductory Speech by

H.M. Postmaster-General, The Rt. Hon.
Sir **WILLIAM MITCHELL-THOMSON,**
Bart., K.B.E., M.P.

Introduced by

The Chairman of the British Broadcasting
Company, The Rt. Hon.
Lord **GAINFORD, P.C.**

Speech by

His Worship the **MAYOR OF DAVENTRY.**

Daentry Opening Programme.

KATE WINTER (Soprano).

WALTER HYDE (Tenor).

NORMAN ALLIN (Bass).

DAISY KENNEDY (Solo Violin).

FODEN WILLIAMS (Entertainer).

THE "2LO" MILITARY BAND.

Conducted by **DAN GODFREY, Junr.**

THE BAND.

March, "Pomp and Circumstance" *Elgar*

KATE WINTER.

"Come, Sweet Morning" *arr. A. L.*

"Don't Come In, Sir, Please" *Cyril Scott*

NORMAN ALLIN.

"Song of the Road" *G. Stanton*

"King Charles" *M. V. White*

DAISY KENNEDY.

"Sarabande of Tancheris" *Leclair*

"Moment Musical" *Schubert-Kreider*

"The Fountain" *Schumann*

WALTER HYDE.

8.35.—"Serenade" *Schubert*

"Drink To Me Only" *Trud., arr. R. Quilter*

THE BAND.

Overture, "Masaniello" *Anber*

FODEN WILLIAMS.

In Hums from His Repertoire.

THE BAND.

"Three Yorkshire Dances" *A. Wood*

KATE WINTER.

"Do Not Go, My Love" *Hageman*

"Pastoral" *H. Lane Wilson*

NORMAN ALLIN.

"The Fibre" *Stanford*

"Father O'Flynn" *Stanford*

DAISY KENNEDY.

"Hungarian Dance" *Brahms Joachim*

"Hymn to the Sun" *Rimsky-Korsakov*

"Gavotte and Musette" *Tar Aubin*

WALTER HYDE.

"Harp of the Woodland" *Easthope Martin*

"O Mistress Mine" *Roger Quilter*

THE BAND.

"Reminiscences of Scotland" *Godfrey*

10.0-10.45.—Programme S.B. from London.

TUESDAY, July 28th.

10.30 a.m.—**WEATHER FORECAST.**

6.0-8.0.—Programme S.B. from London.

Johann Sebastian Bach.

(Died July 28th, 1750.)

ELSIE SUDDABY (Soprano).

WILLIAM PRIMROSE (Solo Violin).

ANGUS MORRISON (Solo Pianoforte).

Descriptive and Critical Comments on Bach

and his Music,

by **HAROLD WATTS, Mus. Doc. (Oxon).**

ANGUS MORRISON.

Courante from C Minor Partita.

Last Movement from the Italian Concerto.

ELSIE SUDDABY.

"Jesus, Saviour, I am Thine."

"My Heart Ever Faithful."

WILLIAM PRIMROSE and

ANGUS MORRISON.

Sonata for Violin and Piano in E Major.

ANGUS MORRISON.

Prelude and Fugue in E Major (From the

Prelude and Fugue in G Major (First Book).

ELSIE SUDDABY.

"My God, How Long, How Long."

"From Heaven's a Song is Falling."

WILLIAM PRIMROSE.

Air on the G String.

ANGUS MORRISON.

Gavotte and Musette in G Minor (English

Suite). Fantasia in G Minor.

9.0-10.0. **SANDLER and THE ORCHESTRA.**

Relayed from the Grand Hotel, Eastbourne.

10.0-11.30.—Programme S.B. from London.

WEDNESDAY, July 29th.

10.30 a.m.—**WEATHER FORECAST.**

6.0-10.45.—Programme S.B. from London.

THURSDAY, July 30th.

10.30 a.m.—**WEATHER FORECAST.**

6.0-9.0.—Programme S.B. from London.

Radio Reviews.

(4th Edition.)

A Review in Fifteen Beams.

Played by

A Company of West-End Artists.

including

TOMMY HANDLEY; EDDIE MORRIS;

JAS. WEIGHAM; ARTHUR CHESNEY;

YORKE and BRIAN; IRIS WHITE;

DOROTHEA IND and ETHEL COWAN,

And Dancing Chorus.

Book by **JACK HELLIER.**

Popular Musical Numbers.

Produced by

JAMES LESTER and R. E. JEFFREY.

10.0-11.30.—Programme S.B. from London.

FRIDAY, July 31st.

10.30 a.m.—**WEATHER FORECAST.**

6.0-10.45.—Programme S.B. from London.

SATURDAY, August 1st.

10.30 a.m.—**WEATHER FORECAST.**

6.0-8.0.—Programme S.B. from London.

8.0-10.0.—Programme S.B. from Manchester.

10.0-12.0.—Programme S.B. from London.

PROGRAMMES FOR MONDAY (July 27th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Daventry and Chelmsford) Programmes will be found on page 197.

2LO LONDON. 365 M.

4.0.—Time Signal from Greenwich. "Vogues and Varieties," by Carmen of Cockaigne. Programme of Music by the Band of the 2nd Batt. King's Royal Rifles, relayed from the Lakes Bandstand, Wembley. "A Holiday on a Chain," by Margot Hiron.

5.0.—An Hour's Dance Music.

6.0.—CHILDREN'S CORNER. Piano Solos by Auntie Sophie. (Request Items.) "Brer Fox Tackles Brer Tarrypin." "Morning and Evening Star," by Capt. Aivale.

6.30.—Children's Letters.

6.40.—Talk on the Work of the National Library for the Blind, by Mrs. Cyril Smithett.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Mr. J. P. LEWIS: "What the Friendly Societies Do." *S.B. to all Stations.*

7.25.—Musical Interlude. *S.B. to all Stations.*

7.40-8.0.

Speeches

on the occasion of the Official Opening of THE NEW HIGH-POWER STATION at DAVENTRY.

S.B. from Daventry to All Stations.

8.0-10.0.—Programme *S.B. from Daventry.* See page 197.

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News. 10.15.

Dale Smith

In a Recital of
Jolly Folk Songs.

THE "2LO" MILITARY BAND.

DALE SMITH.

"In Yon Garden" (Scottish) *arr. Martin Shaw*

"Dashing Away With the Smoothing Iron" *arr. Cecil Sharp*

THE BAND.

Folk Song Suite, Part I. Vaughan Williams

DALE SMITH.

"Early One Morning" (English) *arr. Stanford*

"The Snowy-Breasted Pearl" (Irish) *arr. A. Somervell*

"The Poor Couple" (English) *arr. Sharp*

THE BAND.

Folk Song Suite, Part II. Vaughan Williams

DALE SMITH.

"Moving the Barley" (English) (By Request) *arr. Sharp*

"Oliver Cromwell" (English) *arr. Lucy Broadwood*

10.45.—Close down.

5IT BIRMINGHAM. 479 M.

3.45.—The Station Wind Quintet. Megan Oliver (Contralto).

4.45.—Afternoon Topics: Sidney Rogers, F.R.H.S., Topical Horticultural Hints—"Harvesting Haricot Beans." Joan Maxwell (Soprano).

5.15.—CHILDREN'S CORNER.

6.0-6.5.—Children's Letters.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. J. P. LEWIS. *S.B. from London.*

7.25.—Musical Interlude. *S.B. from London.*

7.40-8.0.—Speeches on the occasion of the Official Opening of the New High-Power Station. *S.B. from Daventry.*

THE STATION ORCHESTRA.

HARRY FREEMAN (Solo Violin).

WALTER BEARD (Solo Flute).

THE EXPERIMENTAL TRANSMISSION For Amateur Wireless Engineers Will be Carried out by the SHEFFIELD STATION, 10.45-11.15.

B. G. COTTERILL (Solo Clarinet).
W. A. CLARKE (Solo Bassoon).
RICHARD MERRIMAN (Solo Cornet).
NIGEL DALLAWAY (Solo Pianoforte).
FRANK THOMPSON (Entertainer).

Light Orchestra and Humour. THE ORCHESTRA.

March, "Great Big David" Lotter

Selection, "Poppets" Novello

FRANK THOMPSON.

"Valse" Sterndale Bennett

"Suspensions" Lowe

THE ORCHESTRA.

Valse, "Gold and Silver" Lehar

Intermezzo, "On the Bosphorus" Lincke

Selection, "Rata" Brahms

Instrumental Solo.

NIGEL DALLAWAY.

Romance in F Sharp Schumann

Mazurka in A Minor Chopin

Esquisses Maczkowski

RICHARD MERRIMAN.

"Still as the Night" Bohm

"Serenade" Schubert

W. A. CLARKE.

"Lucy Long" Godfrey

"Tarantelle" Stratton

S. C. COTTERILL.

"Concertina" Webber

HARRY FREEMAN.

"Legende" Wieniawski

"Rondo" de Beriot

WALTER BEARD.

"Valse Poétique" Edwards de Jong

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.

10.20.—Song Recital

by

TOPLESS GREEN (Baritone).

"Morning Hymn" Heuschel

"The Erl King" Schubert

"The Two Grenadiers" Schumann

"Sigh No More" Alben

"Vagabond's Song" Vaughan Williams

"West Wind" Stewart

"O, That It Were So" Bridge

10.45.—Close down.

6BM BOURNEMOUTH. 386 M.

3.45.—Talk: "Antique Furniture," by Jordan Moore. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director, DAVID S. LIFF. Harold Watts (Baritone).

5.15.—CHILDREN'S CORNER: Songs and Stories, etc.

5.45-6.0.—Children's Letters.

6.30.—Music.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. J. P. LEWIS. *S.B. from London.*

7.25.—Musical Interlude. *S.B. from London.*

7.40-8.0.—Speeches on the occasion of the Official Opening of the New High-Power Station. *S.B. from Daventry.*

8.0-8.15.—Interval.

Winter Gardens Night.

THE MUNICIPAL ORCHESTRA.

Conductor, Sir DAN GOLFREY.

ALI KHAN (Tenor).

FRANK PHILLIPS (Baritone).

THE ORCHESTRA.

Two Hungarian Dances Brahms

ALI KHAN.

Selected Songs.

THE ORCHESTRA.

Valse, "Blue Danube" Strauss

FRANK PHILLIPS.

"The Pauper's Drive" Homer

THE ORCHESTRA.

Selection, "Chopiniana" Fack

HEND WOLTERS (Cello).

"Meditation" Squire

Interval.

THE ORCHESTRA.

"Japanese Suite" Gustav Holst

ALI KHAN.

Selected.

THE ORCHESTRA.

Morceau, "On the Road to Delhi" Montague Ewing

JEAN and PIERRE GENNIN.

Duet for Two Piccolos. "Fluttering Birds" Jenn Gennin

FRANK PHILLIPS.

"Fair House of Joy" Quilter

THE ORCHESTRA.

Selection, "Ivanhoe" Sullivan

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.

10.15.—THE "6BM" TRIO.

REGINALD S. MOUAT (Violin);

THOMAS E. ILLINGWORTH (Cello);

ARTHUR MARSTON (Pianoforte).

Second and Third Movements from Trio in D Minor Bach

Valse Russe F. Bridge

"Hornpipe" F. Bridge

10.45.—Close down.

5WA CARDIFF. 353 M.

11.30-12.30.—The Band of the Royal Berkshire Regiment, relayed from the Institute Gardens, Bath.

2.0-4.30.—The Band of the Royal Berkshire Regiment, relayed from the Royal Victoria Park, Bath.

5.0.—"5WA'S" "FIVE O'CLOCK'S."

5.5-6.15.—"The Letter Box."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. J. P. LEWIS. *S.B. from London.*

7.25.—Musical Interlude. *S.B. from London.*

7.40-8.0.—Speeches on the occasion of the Official Opening of the New High-Power Station. *S.B. from Daventry.*

Bristol and the West.

MOLLIE MELVIN (Entertainer).

FRANK WHITNALL (Solo Violoncello).

THE WOOLY HOLE MALE VOICE CHOIR.

Conductor, ARTHUR TROWBRIDGE.

THE STATION ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

THE ORCHESTRA.

Overture, "Endure to Conquer" Baynes

THE CHOIR.

"Lovely Night" Chavall

"Hey Nonny No" Armstrong Gibbs

"The Keys of Heaven" H. E. Button

"Come, Bounteous May" Spafford

FRANK WHITNALL.

"An Old Italian Love Song" Kaiser-Sammartini

"Tarentella" Squire

"Abendlied" Schumann

MOLLIE MELVIN.

"Percy's Push Plus-Fours" Weston

"Suzannah's Shoes" Weight

"Impression" James Low

"Babbled or Shingled" Weston and Lee

THE ORCHESTRA.

"The Unfinished Symphony" Schubert

THE CHOIR.

"Hob a Dory Dams" Charles Wood

"A Lullaby of Love" Percy O. Fletcher

"Zut! Zut! Zut!" Edward Elgar

"Little Tammy Went A-Picking" J. C. May

FRANK WHITNALL.

"Berceuse" Jarnisch

"Träumerei" Schumann

"Harlequinade" Squire

MOLLIE MELVIN.

"Music Hall Shakespeare" Harry Frayson

"Get Upon a Puff of" Cooper

THE ORCHESTRA.

"From the Fields of Bohemia" Smetana

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.

PROGRAMMES FOR MONDAY (July 27th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

19.15. LOUIS HERTIEL (Entertainer)
In Original Character Studies
VERA M. LOMD THOMAS
(Solo Pianoforte)
Rhapsody No. 6 *Lead*
LOUIS HERTIEL
entertaining again.
19.45. —Close down.

2ZY MANCHESTER. 378 M.

4.0. The "2ZY" Quartet. John Farnworth
(Soprano). Talk to Women
5.15. Children's Letters
6.30. CHILDREN'S CORNER
7.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. J. P. LEWIS S.B. from London
7.25. Musical Interlude. S.B. from London
7.40-8.0. Speeches on the occasion of the
Official Opening of the New High-Power
Station. S.B. from Daventry

Irish Night.

MOLLY O'CALLAGHAN (Contralto).
H. O'NEILL (Entertainer).
THE 2ZY ORCHESTRA
Conducted by T. H. MORRISON
8.0. THE ORCHESTRA
Selection, "The Shamrock" *Myddleton*
MOLLY O'CALLAGHAN
Off in the St. Hy. Nights *Myers*
"The Minstrel Boy" *Myers*
"Silent O May" *Myers*
JEROME MURPHY
"Kitty of the Cove" *arr. Stanford*
"A Broken Song" *arr. Fisher*
Recitation, "Tramping Down to Sligo"
Terence Brayton

THE ORCHESTRA

Irish Reel, "Me ly on the Shore" *George*
Patrol, "The Boys of Tipperary" *Amers*
Waltz on Irish Melodies *Bruclose*

MOLLY O'CALLAGHAN

"The Fairy Tales of Ireland" *Chatter*
Dunboyne *Chatter*

THE ORCHESTRA

Selection, "The Emerald Isle"
Sullivan and German

JEROME MURPHY

"Tatters and Tucks" *Frederick Norton*
Monologue, "Michael Patrick Doolan"
Jerome Murphy

We're Wearing of the Green *arr. Fisher*

THE ORCHESTRA

"The Londonderry Air" *arr. O'Connor*
"The Wearing of the Green" *arr. Morris*

MOLLY O'CALLAGHAN

"The Lovers' Curse" *arr. H. Hughes*
"Open the Door Softly" *arr. H. Hughes*

THE ORCHESTRA

"Three Irish Dances" *arr. Ansell*
10.0. —WEATHER FORECAST and NEWS
S.B. from London. Local News

10.15. Programme S.B. from London.
10.45. —Close down.

5NO NEWCASTLE. 403 M.

4.0. —Orchestra, relayed from Fenwick Terrace
Tea Room

5.0. —Domestic Topics. Austin M. Namara
(Host).

6.30. —CHILDREN'S CORNER
Mr. S. H. West, B.Sc.
Atmospheric Lectures

8.20. —Music
6.45. —Farmers' Corner. Mr. R. W. Wheldon.
"Economic Milk Production" (2)

7.0. WEATHER FORECAST and NEWS
S.B. from London

Mr. J. P. LEWIS S.B. from London

7.25. Musical Interlude. S.B. from London

7.40 S.B.—Speeches on the Occasion of the
Official Opening of the New High Power
Station. S.B. from Daventry

ARTHUR CATTERALL (Violin).

ROSA BURN (Contralto)

THE STATION SYMPHONY

ORCHESTRA

Conductor, EDWARD CLARK

THE ORCHESTRA.

Overture, "Turandot" *Wether*

8.10. ARTHUR CATTERALL and
ORCHESTRA
Violin Concerto in D. Op. 35 *Tchaikovsky*

8.40. ROSA BURN
Sea *Elgar*

Pictures "Where Corals Lie" *Elgar*
"The Swimmer"
(With Orchestral Accompaniment.)

8.55. ARTHUR CATTERALL and
ORCHESTRA
Havanna *Saúl Saúl*

9.10. THE ORCHESTRA
National Suite No. 11 *Lalo*

Dances marocaines: Mayarka; La
Siesta (Dance for Niente); Pas des
Cymbales (Valse lente); Presto

9.20. TONI FARRELL
(Speciality Pianist).
Some well-known Tunes, with apologies.
Hapsotel, a New Fox-trot *Toni Farrell*

Some Old Friends of 1912-1914
Pats, Fox-trot, played as a Brahms Hun-
gerian Dance and as a Last Rhapsodie.

Two Piano Scenes, "Playtime," "Passa-
pie" *Toni Farrell*

Improvised songs on suggested subjects or
titles
(Listeners are invited to send in suggestions
for improvisations. These will be handed
to Miss Farrell on her arrival at 10.0
and included in her programme.)

10.0. —WEATHER FORECAST and NEWS
S.B. from London. Local News.

10.15. Programme S.B. from London
10.45. —Close down.

2BD ABERDEEN. 495 M.

1.0. —Local News
3.30-5.0. —The Wireless Dance Orchestra. Nora
Arkus (Soprano). Feminine Topics.

5.30. CHILDREN'S CORNER. Master
William Miller (Violin).

6.0. Boy Scouts' News Bulletin.
Girl Guides' News Bulletin.

7.30. —Symphony Orchestra, re-
layed from the Theatre

7.40. —WEATHER FORECAST and NEWS
S.B. from London

Mr. J. P. LEWIS S.B. from London

7.25. Musical Interlude. S.B. from London

7.40-8.0. —Speeches on the occasion of the
Official Opening of the New High-Power
Station. S.B. from Daventry

Instrumental.

GRETTA DON (Soprano)
JOHN BLAZER (Violoncello).
THE WIRELESS DANCE ORCHESTRA.

8.0. THE ORCHESTRA
Dance of the Apprentices *Wagner*

8.10. GRETTA DON
Go, Lovely Rose *Lewis*

March, the Young Air *Finck*
"Oh, Sleep, Why Don't You Leave Me?"
Handel

"When Daisies Pied" *arr.*
"By the Simplicity of Yea and Doves" *Bishop*

8.25. THE ORCHESTRA
Overture, "Opera House" *Finck*

Ballet Music and Entr'acte II. Schubert
JOHAN BLAZER.

"Kol N'lei" *Max Bruch*
Romance *Laurigade*

"La Jeune Mère" *Schubert*
"La Cygne" *Saint-Saëns*

8.0. GRETTA DON
"The Bargain" *Davidson*

"Songs of Travel" *arr.*
"I Was Wung" *arr.*

"Spook Music" *arr.*
"Diets" *arr.*

8.15. THE ORCHESTRA
"Milenka" *arr.*

Homage to Maria de Serebrenna.
Cavalcade *arr.*

8.25. OLIVIA B. ALTA
Largo *Handel*

Symphony and Songs *arr.*
Larghetto *arr.*

THE ORCHESTRA

"Schopenhauer's Columbia" *arr.*

10.0. WEATHER FORECAST and NEWS
S.B. from London

10.15. THE WIRELESS QUARTET
THEODORE PROZIER (Violin)

PAUL KILBURN (Viola)
J. B. SAWYER (Cello)

NAN DAVIS (Soprano)
Quartet in G Major *arr.*

10.45. —Close down.

5SC GLASGOW. 422 M.

An Hour of Melody
THE WIRELESS QUARTET
VIOLET CREE (Solo Pianoforte)

3.30. THE QUARTET
Overture, "Tantalus" *arr.*

Selection, "La Poupée" *arr.*

3.50. VIOLET CREE
Sonata, Op. 10, No. 1 *Beethoven*

Allegro molto e con brio; Adagio molto;
Finale.

4.0. THE QUARTET
Suite, "Evening Idylls" *arr.*

Selection, "The Whirl of the World"
Chappell

Valas, "Les Patineurs" *arr.*

4.30. VIOLET CREE
Bodas in A Flat. Op. 47 *Chopin*

4.45. MEN'S HALF HOUR
Leonard, "The Houdy Spirit"

5.15. —CHILDREN'S CORNER
6.0-6.5. —Weather Forecast for Farmers

7.0. —WEATHER FORECAST and NEWS
S.B. from London

Mr. J. P. LEWIS S.B. from London

7.25. —Local News
7.40-8.0. —Speeches on the occasion of the
Official Opening of the New High-
Power Station. S.B. from Daventry

Solo and Orchestral

S.B. to Dundee
ROBERT RADFORD (Bass)

DOROTHY SILK (Soprano)
THE STATION ORCHESTRA

Conducted by ISAAC LOSOWSKY.
THE ORCHESTRA.

8.0. Overture, "Schubert"
8.12. ROBERT RADFORD

"Song of the Horn" *arr.*

"A Requiem" *arr.*

"A Bardic Hymn" *arr.*

8.27. THE ORCHESTRA
Selection, "Madame Butterfly"
Puccini

8.37. DOROTHY SILK
"Orpheus with His Lute"
"It Was a Lover and His Love"
"Who Is He?"
"An Old Carol"
"Land o' the Thistles"
Hamilton

8.52. THE ORCHESTRA
Waltz, "Improvisation"
Gungl

9.0. ROBERT RADFORD
"The Soul of a Man" *arr.*

"The Songman's Song" (1904) *arr.*

Old Irish Song, "The Donovans"
arr. Heald

9.10. THE ORCHESTRA
Dance des Bacchantes ("Philemon et
Baucis") *arr.*

9.20. DOROTHY SILK
"The Dove" *arr.*

"The Captive Lark" *arr.*

"The Butterfly Kiss" *arr.*

"Summer" *arr.*

"The Bubble Song" *arr.*

9.30. THE ORCHESTRA
Spanish Ballet Music *arr.*

Pagoda of Flowers *arr.*

Introduction and Passing of Friends,
Midst the Petals; Star Flower Tree,
Dance Lotus Dance, Return of Friends.

10.0. —WEATHER FORECAST and NEWS
S.B. from London

10.15. —Programme S.B. from London.
10.45. —Close down.

THE CHILDREN'S CORNER.

NEWS FROM THE
AUNTS AND UNCLES.

A Handy-Work Competition.

ONE of the July competitions at Manchester will be a handy work competition open to all children who have not yet attained their tenth birthday. The idea is to make something that will give pleasure to children in hospital.

Entries will be divided into classes according to age, and prizes given in each class for the best work. If you can't use your hands use your money-box and send a toy as a gift. The closing date is Tuesday, July 28th.

Cardiff's Magic Carpet.

A long felt want has been supplied at the Cardiff Studio, for one of the Aunts has been fortunate enough to secure, for a very low price, a magic carpet!

It's a very roomy carpet and has already transported a number of Uncles and Aunts together with a Kuddiewink audience to Scotland where we heard about the inhabitants of the bird world in that country, and we've all booked a passage for the next trip. Our destination is unknown, but we're not frightened!

Broadcasting the Sounds of Nature.

A Dartmoor summer evening came right into the homes of many a listener during the Plymouth Children's Hour recently. After a high vocal number from the studio, there was a magical interruption, and this with such little apparent difficulty that it could hardly be believed that it came from the edge of Dartmoor, some ten miles distant.

From a far, secluded spot, Uncle Clarence began to remind the younger generation of the marvels of Nature, so easily accessible to all, that now seemed to beckon from the Moors beyond.

One could hear the crackling and sighing of twigs and branches, the rustle of leaves and the interested twitter of a bluejay, or that of a blackbird, filled with inquisitive daring. With a little imagination . . . Why, to a West Country Radio Member, television would be an insult!

A Successful Concert.

The children's concert which was held in the Synod Hall, Edinburgh, recently, proved to be very successful, in spite of the fact that the weather was so fine, and it was feared that all the children would be out in the open. The Hall was filled to capacity almost entirely by children and their mothers, and the enthusiasm knew no bounds. The entertainment was given by the Uncles and Aunts at the Edinburgh Station and was of a pierrotine character, many of the numbers being composed by the performers.

Clearing the Tables.

After the concert, which lasted an hour, the Lady Provost of Edinburgh, Lady Sless, told the children about the Humble Humday Homes, in aid of which the entertainment was given. Later the audience were invited to come up to the platform and purchase toys, toothing, etc., which were laid out on tables ready for sale. In about half an hour the tables had been cleared of their contents and a substantial sum of money is being handed to the Homes.

Sports at Aberdeen.

The Aunts and Uncles at Aberdeen will hold their annual sports on August 9th. At least, this is the first time they will be held, but they will probably provide so much amusement for the listeners—that the children, no doubt, will want to make the event a yearly one.

Admission to listen will be free and there will be a prize band in attendance. In the intervals between musical items, members of the band will be allowed to enter for the various events, which will be varied and wonderful! For instance, there will be a slow bicycle race for 10 players—complete with bells—a "blow out the candle" competition for the brass and wind players, and an egg and spoon race for the uncles!

A Competition for Aunts.

Auntie Vi has arranged a curious competition for the Aunts. She is offering a prize to the one who can make herself look most like a wild worm! Auntie Win thinks she has a very good chance in this event! Uncle Jack very much wanted to have a coconut shy, with the microphone as Aunt Sally, but Uncle Ned sternly forbade anything so dreadful.

Fun at Dundee.

On the second Friday of July Uncle Eric and Uncle Arthur together earned on the Corner at the Dundee Station, and at the end a second Cruiser was relayed from the holiday resort of Carnoustie, ten miles away.

Taking part in this was Auntie Betty, Uncle Bob, Uncle Ben and Uncle Robert and there was great excitement.

Musical Competition at Liverpool.

Auntie Muriel's musical competition is at present a popular feature of the Children's Corner at Liverpool. Each week she plays during the Corner a gallery of well-known tunes, while the kiddies write down as many as they can recognise, and send them in.

The prize will be given to the listener with the best results through the whole series.

THE HIPPO AT HOME.



YOU have no doubt seen the hippopotamus at the Zoo. Here is an interesting talk by J. Grant, the "Aquaria" about this animal in its wild state.

Possibly, most of you knew that the word hippopotamus means "river horse," and it may have struck you as being a silly name. Not until you see the hippopotamus swimming about in his native haunts. He is a very good one. Seen in profile as he swims along, showing only his big nostrils, eyes, long ears, and top of the head with a black mark on it that looks just like a forehead, he bears a striking resemblance to a swimming horse. Directly he turns towards you, the illusion is lost, but you realize that, to the ancients, he could never have been anything else but "the river horse."

Hippo are found in almost all African rivers and lakes that can provide them with sufficient water, though in many places they have been shot out, so that in large areas they are now preserved by the Government. In other places, notably the Congo rivers, they are so numerous that every inducement is given to kill them, as they do so much damage to plantations and crops, but away from the vicinity of human

habitations the hippo is a happy and harmless beast and there is little gain in killing him.

The observations I am going to speak of were mostly made on a river in East Africa where hippos are so numerous that I estimate that there is one for every fifty yards of the river, and the river is hundreds of miles long. This sounds like an enormous estimate, but I have submitted it to several people who know the river well, and they all bear me out.

At certain times of the year one never gets out of sight of them in any reach of the river, generally about eleven at once, but some of the schools are beyond counting. Because, owing to the hippos' habit of bobbing up and down in the water, counting is very difficult. I have on occasions counted thirty together; but, beyond that, I could not go with any degree of accuracy.

Ruining the Rice Fields.

Approaching a hippo school by river, one first sees the great puff of smoky spray as the hippos come to the surface and blow, and the black dots of their heads, which have an irritating habit of sinking out of sight just as one has taken aim. All their mornings seem to be spent in gabbling and promenadeing the river. They choose nice shallow spots, and one can see them snapping at each other like puppies and plunging happily about.

At night they go out to feed, and, being vegetarians, they do tremendous damage to the crops of the natives who live near the river banks. In some places the rice fields are absolutely ruined. Imagine what a farmer in this country would feel like if someone turned half-a-dozen mad steam rollers into his wheat field one evening.

So the native makes killing traps for the hippo on the places where he climbs out on the banks. These are generally fall traps with a great iron spike driven by the weight of a log of wood. The trap is so set that the spike will hit the hippo on the brain. It is not always

effective, but it tends to make him suspicious of any artificial erection, so that if a native puts a fence in places where he can afford the wood to do so, the hippo is scared away.

In any case, the man has to sit up over his crops all night, and for this purpose he builds a hut on stilts, called a "dunga," and from here he has to keep up a continual shouting and tin banging all night. In various corners of the field he has noise-making contraptions, usually big tins full of stones, and these he works from his dunga with strings running over forked sticks. I remember one man had collected from somewhere an old gas cylinder, which he used to toll like a church bell at intervals all night.

Exciting Moments.

Another trouble is that certain hippos become dangerous and attack "uncles and boats on sight. I remember that once we had a sort of hippopotamus crime wave in our district. This may be due to mothers anxious to defend their young, or more often, to mad-tempered old bulls, who have been thrown out of the school on a fight. I have seen cases where bad teeth have been responsible for their aggressive manners. They have large tusks, sometimes as long and thick as a boy's arm and it is a simple thing for them to crush a canoe.

I had one of my dug-out canoes attacked one day by quite a small cow hippo, which bit the bows clean off. The five occupants swam ashore in a hurry for the river is full of crocodiles, as well as hippos. On one occasion, our attacked a new thirty-foot boat we had just put on the river, seizing it by the keel. One tusk penetrated the well-seasoned, bottom planks, and made a hole an inch and a half across. The other tusk made considerable dents on the opposite side of the boat. If it had not been a new boat, the bottom would have been torn right out. As it was, there was quite an exciting time before we could about the hippo and stop the leak.

PROGRAMMES FOR THURSDAY (July 30th.)

The letters "S.B." printed in Italics in these programmes signify a Special Broadcast from the station mentioned.

The High-Power (Daventry and Chelmsford) Programmes will be found on page 197.

2LO LONDON. 365 M.

1.0-2.0. Time Signal from Greenwich. The Week's Concert of New Gramophone Records.

4.0-5.0. "Books to Read," by Ann Scott. Producers Tea-time Music. The Five Ages of Story Telling, 2, by Una Broadbent, M.A.

6.0. CHILDREN'S CORNER. Songs by Duke South. "Whispering Music." "Young Animals," a Zoo Talk by L. G. M. of the Daily Mail.

6.30. Children's Letters.

6.40. Music.

7.0. TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and LATEST GENERAL NEWS BULLETIN S.B. to all Stations.

Market Prices for Farmers. S.B. to all Stations.

7.15. Sir FREDERICK LUGARD on "The Mandate System." S.B. to all Stations.

7.20. Musical Interlude. S.B. to all Stations.

7.40. Mr. J. H. ... Heavy Makers as Weather Prognostics. S.B. to other Stations.

8.0. An Hour of Band Music.

BAND OF THE ...

THE KING'S ...

Bandmaster, Mr. W. J. DINA ...

Relayed from the Lake Bandstand, Wembley.

March, "Ernst August." Blakenburg.

Overture, "Morning, Noon, and Night." ...

Select on, "Madame Pompadour." ...

Concerto, "Softly Awakes My Heart." ...

Suite, "Antony and Cleopatra." ...

Tone Poem, "Financia." ...

Overture, "Orpheus in the Underworld." ...

Hungarian Dance. ...

9.0. Chamber Music and Poetry.

THE BRITISH ...

WINIFRED SMALL, Violin.

AD LINA ...

ETHEL BARNETT, Pianoforte.

THE TRIO.

Third Trio in E Major. ...

Excerpts from

"ELLY WRITTEN IN A COUNTRY

CHURCHYARD"

(Gray).

(Thomas Gray Died July 30th, 1771.)

THE TRIO.

Mixtures. ...

Minuet, Gavotte, Allegretto.

"HOW TO HOLIDAY"

from

Page and Town

(Sir Lancelotti)

THE TRIO.

Imagery in A Minor. ...

10.0. TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and LATEST

GENERAL NEWS BULLETIN S.B.

to all Stations.

Topics. ...

Local News.

10.30. THE SAVOY HAVANA BAND

and SKINA BAND

Relayed from the Savoy Hotel, London.

S.B. to all Stations.

11.30. Close down.

5FT BIRMINGHAM. 479 M.

3.45. The Station Pianoforte Quintet.

4.45. Afternoon Topics. London Flatmate.

Week End Jaunts. Gladys Jenner.

5.15. CHILDREN'S CORNER.

6.0-6.30. Children's Letters.

7.30-8.0. Programme S.B. from London.

8.15. A Dance Evening.

THE DEFAIRERON OR HESTIRA.

Under the Direction of DAN C. MURPHY.

Relayed from the

Salon de Danse.

Two Interludes of 15 minutes each will be

given from the Studio at 8.30 and 9.15, by

JANET JOYCE.

in Items from her Repertoire.

"Aren't Men Funny, Funny Creatures?"

London and Archway.

Programme S.B. from London.

10.0-11.30. Programme S.B. from London.

6BM BOURNEMOUTH. 386 M.

11.30-12.0. Orchestra relayed from the Bungalow Cafe, Southampton. Musical Director, Arthur Pickle.

3.45. Talk. London Papers—Read by Anna Farnell-Watson. Orchestra relayed from the Electric Theatre; Musical Director, D. C. Bonard.

5.15. CHILDREN'S CORNER. Stories and

Musical by Annie Ethel.

5.45-6.0. Children's Letters.

6.30. Musical Interlude.

7.0-11.30. Programme S.B. from London.

5WA CARDIFF. 353 M.

2.30-3.15. The Carlton Orchestra, relayed from the Carlton Restaurant.

3.0-4.30. MARJORIE SCOON (Soprano).

THE STATION ORCHESTRA.

Conductor WARWICK SCATTOWAITE.

THE ORCHESTRA.

Suite, "Les Ermyes." ...

Dance Grecque, La Troyenne, Saturnales.

MARJORIE SCOON.

"O Love From Thy Power" (Soprano and Delilah).

"The Lougherry Air" (Milkmaid).

THE ORCHESTRA.

Minuet de Noce.

Children's Dance, Intermezzo, Sonate du Bal.

MARJORIE SCOON.

"The Bird With a Broken Wing."

"The Love Song of Har Dyal."

"At Dawning."

THE ORCHESTRA.

Suite, Henry VIII.

Est do les Amies, Mythe Ecossaise.

Dance de la Reine, Gigue et Finale.

MARJORIE SCOON.

"I Hear a Thrush at Eve."

"Coolin' Deon."

A Summer Night. ...

THE ORCHESTRA.

Overture, "Miccila."

CHAPPELL and WEBER.

pianos are in use at the various stations of the B.B.C.

5.0. - 5WA'S "FIVE O'CLOCK"

Miss Eleanor Vachell F.L.S. Member of the Botanical Exchange Club of the ...

5.30. CHILDREN'S CORNER.

The Letter Box.

6.15-6.30. "Teens Corner." Well Words of the Month, by Mr G. C. S. Ingram.

7.0-11.30. Programme S.B. from London.

2ZY MANCHESTER. 378 M.

11.30.—The "2ZY" Quartet.

11.45. Broadcast to Schools: "Choice of ...

for increasing the Supply of ...

for the Education of ...

The R.A.F. Training Scheme.

12.1-2.30.—The "2ZY" Quartet.

4.30. Orchestral Music, relayed from the State

Cafe, Dorothy Bentley (Soprano), Tala

to Women.

5.30. Children's Letters.

6.45-7.0. CHILDREN'S CORNER.

7.1-7.30. WEATHER FORECAST and NEWS

S.B. from London.

Market Prices for Farmers. S.B. from

London.

Sir FREDERICK LUGARD. S.B. from

London.

30. Musical Interlude. S.B. from London.

7.40. Lancashire County Council Agricultural

... ..

Songs Humour, Skandis.

TOPLISS GREEN (Baritone).

CHARLES WREFFORD (Soprano).

STANLEY R. MAHER and HIS CHILD

in Sea Shanties.

8.0. Windlass and Captain Shanties.

Where Am Bound to Go? ...

Johny, Come Down to Hilo? ...

CHARLES WREFFORD.

A West Country Dialect Recital.

Our Fire Brigade. ...

TOPLISS GREEN.

The Yeomen of England.

My Love's Content. ...

Glorious Devon. ...

Hal and Shanties.

Tom a Gorge to Hilo.

Boney Was a Warrior.

"Blow, My Bulky Boys." ...

O Run, Let the Bullgins Run.

"Whisky Johnny."

8.45 (approx.). The Krutzer Sonata.

JO LAMB (Solo Violin).

JOHN WILLS (Solo Pianoforte).

Sonata for Violin and Piano in A Major,

Op. 47. ...

Movements: Adagio sostenuto leading

into Presto; Andante con variazioni;

Finale, Presto.

9.25 (approx.). TOPLISS GREEN.

"Phyllis Has Such Charming Graces."

Oh! No, John. ...

"To Anthea." ...

CHARLES WREFFORD.

West Country Dialect Recital.

George. ...

Fort Street Shanties.

"Johnny Dicker." ...

Haul Away, Joe. ...

We'll Haul the Bow in. ...

Paddy Doyle's Boots. ...

Windlass and Captain Shanty.

What Shall We Do With the Drunken

Sailor? ...

10.0-11.30. Programme S.B. from London.

5NO NEWCASTLE. 403 M.

11.30-12.30.—Rosina Wall (Viola).

Horns (Contralto).

4.0.—(Orchestra relayed from Caxton's New

Chantry Restaurant.

PROGRAMMES FOR FRIDAY (July 31st)

The letters E.O. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry and Chelmsford) Programmes will be found on page 187.

2LO LONDON. 365 M

- 10.20. Time Signal from Greenwich. Lunch-time Music at the Hotel Metropole.
- 11.0. O. TOWN Visits Wembley. (Solo Cornet R. MERRIMAN.) (Solo Euphonium E. COOPER.) CHARLES WRELFORD.
- 11.15. "George" (Solo Cornet R. MERRIMAN.) (Solo Euphonium E. COOPER.) CHARLES WRELFORD.
- Selection, "Reminiscences of George" (Solo Cornet R. MERRIMAN.) (Solo Euphonium E. COOPER.) CHARLES WRELFORD.
- 12.0. Military Band and Nonsense at the Piano.
- THE BAND.
- March, "Kandahar" (Solo Cornet R. MERRIMAN.) (Solo Euphonium E. COOPER.) CHARLES WRELFORD.
- Dance, "A Southern Wedding" (Solo Cornet R. MERRIMAN.) (Solo Euphonium E. COOPER.) CHARLES WRELFORD.
- 12.15. A Little Girl; Some Little Girl Advanced, An American. (Solo Cornet R. MERRIMAN.) (Solo Euphonium E. COOPER.) CHARLES WRELFORD.
- 12.30. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN S.B.
- 1.0. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 1.15. Musical Interlude. S.B. to all Stations.
- 1.40. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 1.55. Musical Interlude. S.B. to all Stations.
- 2.0. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN S.B.
- 2.15. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 2.30. Musical Interlude. S.B. to all Stations.
- 2.45. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 3.0. WEATHER FORECAST and 3RD GENERAL NEWS BULLETIN S.B.
- 3.15. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 3.30. Musical Interlude. S.B. to all Stations.
- 3.45. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 4.0. WEATHER FORECAST and 4TH GENERAL NEWS BULLETIN S.B.
- 4.15. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 4.30. Musical Interlude. S.B. to all Stations.
- 4.45. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 5.0. WEATHER FORECAST and 5TH GENERAL NEWS BULLETIN S.B.
- 5.15. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 5.30. Musical Interlude. S.B. to all Stations.
- 5.45. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 6.0. WEATHER FORECAST and 6TH GENERAL NEWS BULLETIN S.B.
- 6.15. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 6.30. Musical Interlude. S.B. to all Stations.
- 6.45. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 7.0. WEATHER FORECAST and 7TH GENERAL NEWS BULLETIN S.B.
- 7.15. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 7.30. Musical Interlude. S.B. to all Stations.
- 7.45. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 8.0. WEATHER FORECAST and 8TH GENERAL NEWS BULLETIN S.B.
- 8.15. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 8.30. Musical Interlude. S.B. to all Stations.
- 8.45. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 9.0. WEATHER FORECAST and 9TH GENERAL NEWS BULLETIN S.B.
- 9.15. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 9.30. Musical Interlude. S.B. to all Stations.
- 9.45. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 10.0. WEATHER FORECAST and 10TH GENERAL NEWS BULLETIN S.B.
- 10.15. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 10.30. Musical Interlude. S.B. to all Stations.
- 10.45. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 11.0. WEATHER FORECAST and 11TH GENERAL NEWS BULLETIN S.B.
- 11.15. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 11.30. Musical Interlude. S.B. to all Stations.
- 11.45. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 12.0. WEATHER FORECAST and 12TH GENERAL NEWS BULLETIN S.B.
- 12.15. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 12.30. Musical Interlude. S.B. to all Stations.
- 12.45. A. ATKINSON. Seen on the Screen, S.B. to all Stations.

5TI BIRMINGHAM. 479 M.

- 3.45. The Loxley Picture House Orchestra. Some Fullerton (Soprano).
- 4.15. Afternoon Topical. Mr. O. F. J. Jones. "Chantrelles"; "The Poultry Yard in July"; May Martin (Contralto).
- 5.15. CHILDREN'S CORNER.
- 5.30. CHILDREN'S CORNER.
- 5.45. CHILDREN'S CORNER.
- 6.0. WEATHER FORECAST and NEWS.
- 6.15. G. A. ATKINSON. S.B. from London.
- 6.30. Musical Interlude. S.B. from London.
- 6.45. Mr. F. LESLIE CARTER (Member of the Loxley Picture House Orchestra).
- 7.0. THE STATION MILITARY BAND.
- 7.15. CLIFF MARTIN. Piano.
- 7.30. CHARLES WRELFORD (Piano).
- 8.0. Music and Dialect Recital.
- THE BAND.
- March, "Lovers' Glee" (Solo Cornet R. MERRIMAN.) (Solo Euphonium E. COOPER.) CHARLES WRELFORD.
- Dance, "Our First Ball" (Solo Cornet R. MERRIMAN.) (Solo Euphonium E. COOPER.) CHARLES WRELFORD.
- 8.15. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 8.30. Musical Interlude. S.B. to all Stations.
- 8.45. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 9.0. WEATHER FORECAST and 9TH GENERAL NEWS BULLETIN S.B.
- 9.15. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 9.30. Musical Interlude. S.B. to all Stations.
- 9.45. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 10.0. WEATHER FORECAST and 10TH GENERAL NEWS BULLETIN S.B.
- 10.15. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 10.30. Musical Interlude. S.B. to all Stations.
- 10.45. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 11.0. WEATHER FORECAST and 11TH GENERAL NEWS BULLETIN S.B.
- 11.15. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 11.30. Musical Interlude. S.B. to all Stations.
- 11.45. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 12.0. WEATHER FORECAST and 12TH GENERAL NEWS BULLETIN S.B.
- 12.15. A. ATKINSON. Seen on the Screen, S.B. to all Stations.
- 12.30. Musical Interlude. S.B. to all Stations.
- 12.45. A. ATKINSON. Seen on the Screen, S.B. to all Stations.

6BM BOURNEMOUTH. 386 M.

- 11.30-12.0. Orchestra relayed from the Bungalow Club. Solo Cornet R. MERRIMAN. (Solo Euphonium E. COOPER.) CHARLES WRELFORD.
- 12.15. "Cats" by Mrs. Fawcett. The Women's Club. (Solo Cornet R. MERRIMAN.) (Solo Euphonium E. COOPER.) CHARLES WRELFORD.
- 12.30. CHILDREN'S CORNER: Uncle Jack's Fairy League Talk.
- 12.45-1.0. Children's Letters.
- 1.15. Music.
- 1.30. WEATHER FORECAST and NEWS.
- 1.45. G. A. ATKINSON. S.B. from London.
- 2.0. Musical Interlude. S.B. from London.
- 2.15. Talk by FLORENCE GREG, "Hawthorne's 'The Artist'". (1).
- 2.30. Popular and Artistic.
- SHIRAZ GOLDBERSON (Baritone).
- MRS. E. M. SMITH (Concertina).
- G. WHITAKER WILSON.
- WINIFRED ASCOTT (Soprano).
- GLADYS JAMES (Contralto).
- ERNEST EADY (Tenor).
- THE WIRELESS ORCHESTRA.
- Cap. W. A. FEATHERSTONE.
- 2.45. "A VOYAGE ROUND THE WORLD IN A SAILING SHIP IN 1820" (Part II.).
- 3.0. Captain Howard Jackson.
- 3.15. Mrs. E. M. Smith (Concertina).
- 3.30. Captain Howard Jackson (Narrator).
- 3.45. THE ORCHESTRA.
- 3.55. The Harriet Moon.
- 4.0. THE ORCHESTRA.
- 4.15. In the Moonlight.
- 4.30. WINIFRED ASCOTT.
- 4.45. "I Love the Moon" (Solo Cornet R. MERRIMAN.) (Solo Euphonium E. COOPER.) CHARLES WRELFORD.

5WA CARDIFF. 353 M.

- 11.30. The Band of the Royal Berkshire Regiment. Solo Cornet R. MERRIMAN. (Solo Euphonium E. COOPER.) CHARLES WRELFORD.
- 12.0. The Station Trio: Frank Thomas (Violin), Frank Williams (Violoncello), Vernon McComb Thomas (Piano).
- 12.15. The Carlton Orchestra, relayed from the Carlton Hotel.
- 12.30. "5WA'S" "FIVE O'CLOCK'S".
- 12.45. CHILDREN'S CORNER.
- 1.0. "The Letter Box".
- 1.15-1.30. "Tones' Corner: A Talk on Swimming" by Mr. Charles E. Carpenter. S.B. from Swansea.
- 1.30. WEATHER FORECAST and NEWS.
- 1.45. G. A. ATKINSON. S.B. from London.
- 2.0. Musical Interlude. S.B. from London.
- 2.15. Mr. G. J. JACKSON. "The Little Room".
- 2.30. Adventure Afloat.
- HAROLD WILLIAMS (Baritone).
- ARTHUR CATTERALL (Soprano).
- THE STATION ORCHESTRA.
- Conductor, WARWICK BRAITHWAITE.
- 2.45. "Nautical Scenes" (Solo Cornet R. MERRIMAN.) (Solo Euphonium E. COOPER.) CHARLES WRELFORD.
- HAROLD WILLIAMS.
- "The Lowland Sea" (Solo Cornet R. MERRIMAN.) (Solo Euphonium E. COOPER.) CHARLES WRELFORD.
- "Four Jolly Sailors" (Solo Cornet R. MERRIMAN.) (Solo Euphonium E. COOPER.) CHARLES WRELFORD.
- "Sea Fever" (Solo Cornet R. MERRIMAN.) (Solo Euphonium E. COOPER.) CHARLES WRELFORD.
- ARTHUR CATTERALL.
- 2.55. Rondo.
- 3.0. THE ORCHESTRA.
- Overture, "The Flying Dutchman" Wagner.
- 3.15. ASHLEY ALFORD AND ASHLEY.
- 3.30. IVOR HERBERT MCILRI.
- 3.45. Despatch and Poems.
- 3.55. Skipper and Crew.
- 4.0. The Ballad of the Moon.
- 4.15. In the Moonlight.
- 4.30. DONALD JAMES.
- 4.45. SIDNEY EVANS.
- 4.55. DONALD JAMES.
- 5.0. at the 5WA RADIO THEATRE.
- In Their Original Roles.
- Directed and Produced by the Author.

PROGRAMMES FOR SATURDAY (Aug. 1st.)

The letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Davenry and Chelmsford) Programmes will be found on page 187.

2LO LONDON. 385 M.

- 40 Time Signal from Greenwich. Concert The "2LO" Octet. Nancy Hepton (Soprano), Joan Thorne (Baritone), Stan and Fred (Entertainers), "The Heroic of Vietnam," by Be ta Ruck, "A Garder (Ch.)" by Marion Cran, F.R.H.S.
- 6.0—CHILDREN'S CORNER Music by the Octet. Fireworks in Fairyland. Guessing Competition.
- 6.30 Cl. lover's Letters.
- 6.40 Musical Interlude.
- 7.0 TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and LOCAL NEWS BULLETIN S.B. to all Stations.
- Sports Talk. S.B. to all Stations.
- 7.25 Musical Interlude. S.B. to other Stations.
- 7.40—Mr H. J. GRANDISON. S.B. to other Stations.

- 8.0. "Melody." An Informal Instrumental Recital by MERCE STOTENBU (Solo Violin), W. H. SQUIRE (Solo Violoncello), MAURICE COLE (Solo Pianoforte), CHARLES LELANDT (Solo Cornet). With a Humorous Interlude at 8.30 by R. I. STEPHENSON.

- 8.0. "THE ROOSTERS" A Mad Medley of Summer Sport ARTHUR MACKNESS (Tenor), SEYMOUR HUNT (Baritone), PERRY MERRIMAN (Entertainer), WILLIAM MACK (Humorous Entertainer), GEORGE WESTERN (Pianist Entertainer assisted by

- THE MIKELESS ORCHESTRA I. JENNIS. THE LENGLEN TRAIL or THE SHAVEN LAWN The Little Mower and How Much It Is. We get in a base line or two. (Sorry, later)

- II.—CHOUQUET "Putting You Through the Hoop" (Air de Mallet)
- III.—UP-RIVER. The Punter's Paradise

- IV.—CRICKET. HOBBS CHOICE—HUNDREDS AND THOUSANDS. Song, "O Willow, Waly" Sketch, "The Wicket World," or A Play on the Escabeche.

- V.—POLO—AND FRANCESCA. The Chucker-in and the Chucker-out

- VI.—THE TURF. See UP RIVER

- VII.—SWIMMING AND BOWLS. Ducks and Drakes

- VIII.—THE TRACK. Sprinter's Pic, a Race

- IX.—THE SWEARING of the Green, in Fore Reels Tee for Two—a Round.

- X.—A ROOSTER LAY Peach Sorceries—The Doctor the Day, the Letter he Used.

- Banana Phosphates—We Don't Care Tw

- Vanilla or Strawberry. Bring Your Own Wafers

- 10.0.—TIME SIGNAL FROM GREENWICH WEATHER FORECAST and LOCAL NEWS BULLETIN. S.B. to all Stations.

Local News.

- 10.15. THE SAVOY HAVANA BAND and THE SE MA BAND Relayed from the Savoy Hotel, London. S.B. to all Stations.

12.0 Close down

5IT BIRMINGHAM. 479 M.

- 3.45. The Decameron Dance Orchestra (Director, Dan Carroll) Relayed from the Palais de Danse
- 4.45.—Afternoon Topics: Lieut. A. E. Spry (Secretary, British and Foreign Sailors Society) "More Salt from the Sea"
- 5.15. CHILDREN'S CORNER Annie Pitt and Another Shooky Adventure
- 6.0-6.5.—Children's Letters.
- 7.0. WEATHER FORECAST and NEWS S.B. from London
- Sports Talk. S.B. from London
- 7.25. Musical Interlude. S.B. from London
- 7.40. Mr. GORDON FLETCHER "Rambles in the Midlands—(2) Along the Teme Valley"

- THE STATION ORCHESTRA HAROLD WILLIAMS (Baritone) MABEL FRANCE ("Aunt Maria")

Orchestral Music and Songs.

- 8.0. THE ORCHESTRA Overture, "Com' Fan Tutta" (Mozart) HAROLD WILLIAMS

- "Wo—country Lad" ("Tom Jones") Four Jelly Sailors ("Princess of Kensington")

- "Glorious Devon" (German) THE ORCHESTRA

- "Carissima" (Rhaps) HAROLD WILLIAMS

- "The Love of Son" (Hanswicht) Trade Winds Salt Water Balads

- My Father Has Some Very Funn Sheep (Herbert Hughes)

- THE ORCHESTRA Selection "The Fly of the House" (Wagner, arr. Paraph)

English Music and "Aunt Maria."

- 9.0. THE ORCHESTRA Overture, "Mariana" (Wallace) "Mock Maria" (Graham)

- MABEL FRANCE Character Sketch, "Aunt Maria Buys a Second Hand Car"

- THE ORCHESTRA Suite, "At the Play" (York Bowen) Overture, Entr'acte, Finale.

- MABEL FRANCE Character Sketch, "Aunt Maria on Bank Holiday Outings."

- THE ORCHESTRA Selection, "Fallen Fairies" (German)

- 10.0. WEATHER FORECAST and NEWS S.B. from London.

- Local News

- 10.15.—THE SAVOY BANDS. S.B. from London.

12.0. Close down

6BM BOURNEMOUTH. 386 M

- 3.45.—Gardening Talk by George Dance F.R.H.S. Orchestra relayed from the Electric Theatre. Musical Director, D. I. Bland

- 4.0. M. and L.

- 5.15. CHILDREN'S CORNER. Stories and Music by Lucie Ray. "Music Talk" by Lucie Franklin

- 5.45-6.0.—Children's Letters
- 6.30. Musical Interlude

- 7.0. WEATHER FORECAST and NEWS S.B. from London.
- Sports Talk. S.B. from London
- 7.25. Musical Interlude. S.B. from London
- 7.40.—Mr H. J. GRANDISON. S.B. from London.

- Military Band Night.** BAND OF THE ROYAL TANK CORPS (By Permission of Colonel Commandant T. C. Made, D.S.O.) Conductor W. J. GIBSON RAY WALLACE (Entertainer) MURIEL WHITE (Entertainer).

- 8.0. THE BAND Overture, "Mariana" (Wallace) Featherstone (In Memoriam Captain George Blagdon Westcott, R.N., who was killed in Action on August 1st, 1798, in Command of H.M.S. "Majestic," under Lord Nelson, at the Battle of the Nile.) Selection from "Mariana" (Thomas) Three Dances from "Robin Hood" (Hunning)

- 8.30. RAY WALLACE MURIEL WHITE

- "Keep Up Your Packer" (L. Allitt) "I Like the Little Dimple in Your Chin" (L. Elliott)

- "L'il Cannibal Coo" (Sterndale Bennett)

- 8.45. THE BAND Selection, "Songs of the Sea" (Fox) "Marchetta" (Schetzky)

- 9.0. RAY WALLACE MURIEL WHITE

- "A Woman Costs Less Than a Man" (L. Elliott) Old Camp (L. Elliott)

- 9.15. THE BAND Selection from "Tum" (Haydn and Jones) (Curdus) "Der Grot des Wunders"

- "Two English Dances" (Cowan) Selection from "The Naughty Princess"

- Finale, "The Chinese Red" (T. Elliott)

- 10.0.—WEATHER FORECAST and NEWS S.B. from London

- Local News

- 10.15.—THE SAVOY BANDS. S.B. from London.

12.0. Close down.

5WA CARDIFF. 353 M.

- 12.30-1.30. The Carlton Orchestra, relayed from the Carlton Restaurant

- 3.0-4.30. The Band of the Royal Berkshire Regiment, relayed from the Institute on Gardens, Bath

- 5.0.—"5WA'S" FIVE O'CLOCK'S"

- 5.30. CHILDREN'S CORNER

- 6.5-8.15.—"The Letter Box"

- 7.0. WEATHER FORECAST and NEWS S.B. from London

- Sports Talk. S.B. from London

- 7.25. Musical Interlude. S.B. from London

- 7.40. Local Sports Corner "Summer Sports" by CLEM LEWIS.

- The Music of Russia.** With Humorous Interludes.

- THELMA PETERSEN (Mexico-Soprano), HELEN DE FREY (Soprano), CHARLES WREN (D. Entertainer)

- THE STATION ORCHESTRA Conductor, WARWICK BRATHWAITE

- 8.0. THE ORCHESTRA "Gopak" (Munastirsky) "Christmas Suite" (Arbikov)

- HELEN DE FREY Selected Songs

- THELMA PETERSEN "Air des Adieux" (Jeanne D'Arc) (L. Elliott)

PROGRAMMES FOR SATURDAY (Aug. 1st.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

THE ORCHESTRA

"Hymn to the Sun" ... *Trusky-Korsakov*
"In the Silence of the Night" ... *h. Schumann*

CHARLES WIFFORD
West Country Dialect Recital, "The Turk in Bath."

HILLEN DE FREY

Selected Songs.

THE ORCHESTRA

"On the Steppes of Central Asia" ... *Borodin*

"The Soler's W." ... *Rachmaninov*

"The Dreary Step" ... *Grieg*

"None But the Lonely Heart" ... *Tchaikovsky*

CHARLES WIFFORD

West Country Dialect Recital, "Jan at the Cross" ... *Jan Steen*

THE ORCHESTRA

Overture, "1812" ... *Tchaikovsky*

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News

10.15.—THE SAVOY BANDS. S.B. from London.

12.0.—Close down

2ZY MANCHESTER. 378 M.

3.0-3.15. Dennis Noble and Marjorie Booth

4.0-4.15. Dances

3.15-4.0. The Fodens Motor Works Band, relayed from the Municipal Gardens.

4.10-5.0. Southport

5.0.—Talk to Women.

5.15. Chosen's Letters.

5.45-6.30. CHILDREN'S CORNER

7.0. WEATHER FORECAST and NEWS. S.B. from London.

Sports Talk. S.B. from London.

7.35.—Musical Interlude. S.B. from London.

7.40.—TALK IN THE NIGHT Weekly Talk on Sport

Grand Opera.

(Relayed to "5XX.")

'CAVALLERIA RUSTICANA'

STILES ALLEN

Lucia ... *RACHEL HUNT*

Terlinda ... *EDWARD JEFF*

Alto ... *LEE CRISTLETHWAITE*

THE "2ZY" OPERA CHORUS

Chorus Master, S. H. WHITTAKER

THE "2ZY" AUGMENTED ORCHESTRA

Conductor, T. H. MORRISON,

Followed by

The Opera Chorus

in Choral Excerpts from

"THE MASTER SINGERS" (Wagner)

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News

10.15.—THE SAVOY BANDS. S.B. from London.

12.0.—Close down

5NO NEWCASTLE. 403 M.

4.0.—Gladys Edmundson (Pianoforte), Eva

Lethbridge (Soprano), Macgregor Clyde

(Violin), Maria Bellae (Contralto).

5.0.—Ten Time Topics. Maria Bellae, Macgregor Clyde

6.30.—CHILDREN'S CORNER

6.10.—Musical Interlude

6.50. Poultry Notes

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Sports Talk. S.B. from London.

7.25. Musical Interlude. S.B. from London.

7.40. Mr. H. J. GRANDISON. S.B. from London

Selections from

'MARITANA,

"THE BOHEMIAN GIRL,

and

"THE LILY OF KILLARNEY."

IDA COWEY (Soprano)

ALEXANDER McCREDIE (Tenor)

JOHN OLIVERE (Baritone)

THE STATION ORCHESTRA

Conductor EDWARD OLANK

THE ORCHESTRA

8.0. Overture, "Larkine" ... *Wallace*

8.10. IDA COWEY

"I Dreamt That I Dwell" ("The Bohemian Girl")

"The Harp in the Air" ("Maritana").

ALEXANDER McCREDIE

"All the World Over"

"There is a Flower That Bloometh"

"Yes, Let Me Like a Sober Fall"

8.30. THE ORCHESTRA

"The Siege of Rochelle" ... *Bolfe*

8.40. JOHN OLIVERE

"The Colleen Bawn" ("Lily of Killarney")

"The Heart Bowed Down" ("The Bohemian Girl")

8.50. IDA COWEY

"Scenes That Are Brightest" ("Maritana")

"In the Gypsy's Life" ("The Bohemian Girl")

9.0. THE ORCHESTRA

Overture, "Guy Mannering" ... *Bishop*

9.10. ALEXANDER McCREDIE

"When Other Lips" ("The Bohemian Girl")

"Queen Mavourneen" ("The Lily of Killarney")

9.30. JOHN OLIVERE

"In Happy Moments" ("Maritana")

J. H. OLIVERE and ALEXANDER McCREDIE

"The Moon Hath Raised" ("The Lily of Killarney")

9.30-12.0.—Programme S.B. from London.

2BD ABERDEEN. 495 M.

3.30-5.0. The Wireless Orchestra. Peter Kane (Bass). Feminine Topics.

5.30. CHILDREN'S CORNER: Music and Songs by Some Small Broadcasters.

6.0.—This Week's Interest on Anniversary—Prepared by John Sparks Kirkland.

"Queen Anne is Dead, August 1st, 1714."

6.30.—Stendin's Symphony Orchestra, relayed from the Electric Theatre.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Sports Talk. S.B. from London.

7.25. Musical Interlude. S.B. from London.

7.40. Dr. GEDDES, O.B.E., M.A., "Weather Lore and Some Fancies."

Scottish Programme.

JAMES REID (Tenor)

GEORGE MESTON (Entertainer)

THE WIRELESS ORCHESTRA

8.0. Overture, "Dante's Dream of Yarrow" ... *MacCunn*

8.10. JAMES REID

"Bonnie Wee Thing" ... *Thorn*

"An Island Shieling Song" ... *MacCunn*

"The Island Herd" ... *MacCunn*

8.30. GEORGE MESTON

"Will Entertain in Scots Stories."

8.30. JAMES REID

"The Lea Rig" ... *Reid*

"Afton Water" ... *Hume*

"Willie's Gane Tae Melville Castle" ... *Reid*

8.40. GEORGE MESTON

"Will again Entertain."

8.50. THE ORCHESTRA

"Scottish Serenade" ... *Stephens*

9.0.—DANCE MUSIC, relayed from Gleneagles Hotel. S.B. from Glasgow.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News

10.15.—THE SAVOY BANDS. S.B. from London.

12.0.—Close down.

5SC GLASGOW. 422 M.

An Hour of Melody

THE WIRELESS QUARTET.

ANDREW FLOOD (Tenor)

3.30. THE QUARTET

Overture, "Hungarian Concert" ... *Bela*

Selection, "Genevieve de Brabant" ... *Offenbach*

3.50. ANDREW FLOOD

"Serenade" ... *Schubert*

"O Vision Entrancing" ... *Thomas*

4.0. THE QUARTET

Suite, "An Evening Ramble" ... *Muller*

Selection, "The Girl Who Didn't" ... *Eysler*

March, "Dawn of Freedom" ... *Lotter*

4.30. ANDREW FLOOD

"Good Night, Beloved" ... *Bolfe*

"Marnahle" ... *MacCunn*

4.45.—Afternoon Topics.

5.15. CHILDREN'S CORNER

6.0-6.5.—Weather Forecast for Farmers.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Sports Talk. S.B. from London.

7.25.—Local News

7.30.—Musical Interlude.

Request Humour Dance.

8.0-9.0. S.B. to Dundee

LOUIS HERTEL (Entertainer)

GRACE IVELL and VIVIAN WORTH (Duetists)

THE STATION ORCHESTRA

Conducted by

HERBERT A. CARRUTHERS

8.0. THE ORCHESTRA

"Magic Waltz" ... *Estrada*

8.10. LOUIS HERTEL

"A Burlesque" ... *Hertel*

8.20. GRACE IVELL and VIVIAN WORTH

"Maids" ... *MacCunn*

"The Best of the Best" ... *MacCunn*

"Follow the Swallow" ... *Hay Henderson*

"Apples Were Made for Cider" ... *Bennett*

8.30. THE ORCHESTRA

Valse, "Naples" ... *MacCunn*

8.40. GRACE IVELL and VIVIAN WORTH

"All Alone" ... *Irving Berlin*

"Africa" ... *MacCunn*

"Keep Smiling at Trouble" ... *MacCunn*

"Anyway the Wind Blows" ... *MacCunn*

8.50. LOUIS HERTEL

"A Glimpse of Life" ... *Hertel*

9.0.—DANCE MUSIC, relayed from the GLENEAGLES HOTEL. S.B. to Aberdeen and Perth.

10.0-12.0. Programme S.B. from London.

London Two Hundred Years Ago.

Old Streets That Still Survive. By Lord Gerald Wellesley.*

THE mere fact that the houses in a street are of one style is not enough. But some measure of uniformity must be present. I do not want to depreciate the picturesque of a street in which every house is different from its neighbour. Piccadilly and Whitehall are both fine and beautiful streets, and we all love the charm of the old-fashioned country town straggling along with no two frontages on the same line. But this picturesque beauty just happens. It is not the product of conscious thought; it is the result of chance.

Dignified Old Courtyards.

Most of the streets of London built before the year 1800 which have come down to us are of the picturesque or haphazard variety, either because they never were anything else, or because they have been so altered that any original design is now lost. But there are a few left. The earliest, though perhaps it is difficult to talk of them as streets, are the buildings of the Temple. Both New Court and Pump Court were built by Sir Christopher Wren in the late 1670's. These buildings are very plain. Practically the only ornament is on the corners and round the doors, but the good colour and proportions give to these old court yards a dignity which is particularly precious, as it is so close to the bustle of the Strand. Gray's Inn Square dates from about the same time and has very much the same character.

About the earliest complete street we have left in London is Queen Anne's Gate, in Westminster. This was built by William Patterson, the founder of the Bank of England, in 1705, and was originally called Queen's Square. It is one of the most charming streets in London, and gives one a very good idea of what the best parts of the town looked like 220 years ago.

Unchanged For Two Centuries.

Bedford Row, just north of Holborn, has been practically unchanged for 200 years. One of the houses on the east side has a magnificent painted staircase which shows that these houses were once the private residences of important people. Now they are let out as offices, generally to solicitors. A very charming and little-known homogenous street of early eighteenth century date is Featherstone Buildings, parallel to Red Lion Street, to the east.

The streets that I have mentioned so far are all regular streets, built at the same time with houses of identical design. But in the second half of the eighteenth century they became more ambitious and, instead of making each house alike, they began to design blocks of houses with a house in the middle rather more important than its neighbours, and very often houses at each end to complete the general composition.

Two Famous Brothers.

The brothers Adam were the first to build in this fashion, and their creations seemed to our forefathers very magnificent.

The brothers were speculative builders, and their first venture, about the year 1768, was to reclaim part of the foreshore of the Thames and build on it the Adelphi Terrace and the streets behind it called Adam Street, Robert Street, John Street, and so on. The word "Adelphi" is Greek for brothers.

The Royal Terrace, as it was originally called, looked very different at the time it was built from what it does now. The river washed the arches on which it stood, while now it is separated from the water by the Embankment Gardens and the Embankment itself. Moreover, the

*In a Talk from London

houses themselves have been spoilt by a lot of so-called ornament in the worst taste. The fine terrace overlooking the river, designed as one block, seemed an extraordinary improvement on any previous row of houses of moderate size built in London, and there was a rush to live there. David Garrick, the actor, was one of the original inhabitants.

The next important street designed by the brothers Adam, about 1775, was Stratford Place to the north of Oxford Street. This is a blind alley, opening out into a wide square of the same kind. The next street to be built was built by a stone house with colonnades on each side. The central part of this house still exists, but the colonnades on each side have been removed to enlarge it. It now belongs to Lord Derby.

The Monumental Manner.

Stratford Place is a very good example of the genius of the Adam brothers. It has not come down to us exactly as it was built, but the changes are confined to the corner houses, on Oxford Street, on the east side, and on Albany House at the northern end. Some of the recently rebuilt have adhered to the old design. The original two little waterman's boxes still exist at the entrance. Stratford Place is an almost perfect example of a residential street in the monumental manner.

At the same time as the Adam brothers were building Stratford Place, they were also working on Bedford Square, though the main design of the square is the work of Thomas Leverton. Bedford Square has survived practically as built. The ornament on the houses is confined to the doors, with the exception of a central feature on each of the four sides. This is sometimes one house and sometimes two, but it is stuccoed and painted to differentiate it from other houses which are yellow brick.

Result of a Covenant.

The largest street designed by the Adam brothers, and formerly, perhaps, the regular streets of London, is Portland Place. The great width of this street is due to a covenant made by the ground landlord with the original owner of Portico House, which stood where the Langham Hotel now stands: that no houses should be built to the north of his site. As at Bedford Square, there was a central feature to each block of houses, and such decoration as there is was concentrated on these central blocks, but now the houses are of such unequal heights, owing to having additional stories, while many have been pulled down and blocks of flats erected, that the original effect of the street is very much spoilt.

An Imposing Effect.

The last of the big schemes carried out by the Adam brothers were the north and east sides of Fitzroy Square, built about 1790. Unlike their other streets, which were built of yellow brick with ornament in cement, these two blocks of houses, which are not identical, are built of Portland stone with enrichments in cement, now rather badly decayed. The fact that these two sides of Fitzroy Square are built in stone gives them a magnificent effect, which no other blocks of moderate-sized houses in London possess, and though they have been much ill-treated by large notices in ugly lettering splattered over them, they still make a very imposing effect. They are the best specimens of the exterior of the Adam brothers in London.

London developed very rapidly at the beginning of last century, and so for the next fifty or sixty years regular streets are the rule rather than the exception. The semi-detached villa was a creation of the mid-Victorian epoch.

Radio Song and Sanity.

Wireless to Fight Nerve Strain.

THE best tonic anyone can have is to get away from his own thoughts. The wireless set in your nursing home is helpful to convince patients of this truth.

These were the words of a kindly, white-haired lady with enthusiastic blue eyes and features expressive of her active personality. I was talking to Mrs. William Archer, widow of the famous critic, at her home at King's Langley. She advocates singing and listening to radio music as a method of fighting nerve strain.

I have always been interested," she told me, "in nerve training as a means of giving highly-strung folk that relaxation from tension which they need. Voice training, of course, is only a part of the treatment of nerves, but I have found that a free use of the voice forms an admirable channel for the letting out of what might otherwise be repressed, to the patient's serious detriment. In fact, voice training acts as a safety valve, and is invaluable in cases of mental disorder.

The Ideal Tonic.

At Mrs. Archer's nerve-training colony at King's Langley, which she has managed for the past twenty-one years, the treatment consists principally of classes in which nervous people sing their way back to health. She has made mental cases a specialty, and has proved again and again that complete recovery is possible.

"The songs to avoid," she explained, "are those which revive past associations which are best forgotten. Unhappy memories, even when they are not tragic, always distract the mind of anyone suffering from a nervous breakdown. That is why a good deal of the happy and cheerful music now being broadcast is the ideal tonic for the sick of mind.

My first endeavour is always to make a patient realize that he must 'loosen up,' and that the beginning of a nervous breakdown is often caused by concentrating his energies too much. By encouraging him to sing, the first step is taken on the road to recovery, for it immediately relieves that feeling of strain."

"G.B.S." As a Pupil.

Mrs. Archer has had many famous people in her home, but she did not wish to mention names, although she said that Mr. George Bernard Shaw's recent remark that he was one of her patients was hardly correct.

Mr. Shaw was one of my pupils," she confessed, "but not a patient. He has been a lifelong friend of both myself and my late husband, and has always taken the greatest interest in the home and my work."

A wireless receiving set has been installed recently at Mrs. Archer's home, and she is now anxious to have a loud speaker. Like many other people, she is not fond of listening with head-phones, and, besides, she has twenty patients all wanting to listen at once.

The next best thing to training one's own voice," she said, "is to listen to the voice of others, and I have noticed that any extreme tension soon disappears as soon as the wireless set is switched on. I look upon broadcasting, therefore, as a powerful factor tending to maintain the mind in a healthy state."

K. P. H.

Interest has been aroused in Hull by the statement of Mr. C. H. Gurn, M.A., who has been President of the Hull Vocal Society, that he considered the poor support given to the concert was due to the appeal of wireless. He thought, however, that eventually wireless would increase the audience, as Musical Festivals and broadcasting were doing valuable work in providing a musical education.

World's Greatest Radio Station.

Behind the Scenes at Daventry. By P. P. ECKERSLEY.

ON Monday next, July 27th, the Postmaster General will open the world's greatest broadcasting station at Daventry, Northamptonshire.

The new station will, of course, take over the functions of the Chelmsford experimental station of providing a programme for those who are outside the range of our medium power stations, and an alternative programme for the more fortunate listeners inside the range. The programme will continue to be relayed from London by means of a Post Office landline, but a small studio has been provided in the station buildings, which will be used on occasions when a special programme is required.

The studio will be used for the opening ceremony, and is equipped with speech input apparatus similar to that used in the other studios.

Choosing the Site.

Let me now turn to the technical side, and tell of some of the troubles we have encountered during the erection period and how we have overcome them.

Choosing the site was the first problem, remembering that the authorities had laid down that the station was to be situated north of a line drawn between the Severn and the Wash, and that we wanted a site fulfilling the Government's conditions as placed that as much as possible of the area served by the station would be land and not sea, for obvious reasons.

Up to a point, this was a simple geographical problem, and there was little doubt that the station would be best placed somewhere in the neighbourhood of the town of Daventry, a circle round this town being the only one in three places only. The most difficult problem was to find the exact location, remembering that the spot should be as high as possible, near to main roads and railway, reasonably flat over about thirty acres, geologically suitable for mast foundations and wireless "earth," capable of access from the main road, near and capable of connection to water and electricity services, as well as to telephone lines.

Power From Northampton.

After a prolonged search, a site fulfilling all these conditions was found in Borough Hill, about one mile south of Daventry. There we have procured a flat plateau of about 38 acres at an average height above sea level of 650 feet. A private road leads to it from the main London-Birmingham road, a water supply was already available in an adjacent field, and arrangements have been made with the Northampton Electric Light and Power Company to supply power from Northampton, twelve miles distant.

A building to house the 25 k.w. transmitter was next designed, and it includes, in addition to the main wireless room, a machine room, studio, amplifier, battery and instrument rooms, and two offices. The total floor space is 7,424 square feet, of which 3,260 square feet are taken up by the actual transmitting apparatus. This latter has been designed and made by the Marconi Company and is on the unit system—that is, the apparatus for each separate operation is self-contained in a polished aluminium framework. The frameworks are neatly spaced and the whole is surrounded by a polished steel rail, access to the apparatus

being obtained through a safety gate, which, when opened, makes impossible the switching on of the power.

The control of the whole apparatus, including operation of the running machinery, is effected at a control table in a corner of the transmitting room. Should the engineer on duty notice anything wrong, he can switch off everything by pushing one button. A modified choke control circuit, designed to overcome the necessity for a clumsy choke, is used with the usual drive circuit to ensure constancy of wave-length. The transmitting room also contains the auxiliary machinery for pumping to a tank in the roof the water used for cooling the valves, and a small workshop and stores is situated at one end.

The machinery room contains the main power switchboard and the eight machines of various types which supply the necessary power to operate the wireless apparatus. Only five machines work at the same time, the others being duplicates for use in the event of

received the kind co-operation of the Post Office engineers, who have done all they could to provide the best lines at their command. The Western Electric Company, who are designing the special line amplifier, have co-operated with the B.B.C. and the Post Office in this matter.

Turning now to the mast and aerial system, the aerial is held up by two triangular steel masts each 500 feet high, and provided with three sets of stays. The masts are placed 800 feet apart, and the power house itself is placed centrally between the masts.

A "T" type sausage aerial has been erected, the horizontal portion of which is 600 feet long and contains ten wires, while the vertical portion contains six, the hoops holding them being 5 feet 8 inches in diameter. The whole of the work of the aerial and mast systems has been done under contract with the Radio Communication Company.

Two Earth Systems.

Owing to the considerable length of the down lead, four stays are used to prevent it from awaying. Two separate earth systems are provided, one is an earth for the machinery and the frame work of the wireless apparatus, and the other is the main wireless earth. The former consists of three strips of copper sheeting, buried in the ground underneath the power house and running the whole length of it, suitable connecting strips being brought up at intervals. The latter consists of a ring of zinc plates placed in a 100 feet radius circle from the lead in position.

Just below the lead in insulator is fixed a copper band, from which radiate thirty-six wires at intervals of 10 degrees, and these are carried to 10 foot poles on the circumference of the circle, and thence led down and connected to the zinc earth plates.

A good symmetrical earth has been thus obtained, and it is interesting to note that, owing to the high elevation of the ground, the tops of the masts are actually higher above sea level than the masts which are used at the new Post Office station at Hillmorton, and which can be seen quite clearly from the Daventry site.

A Government Ruling

It is early yet to say what results will be obtained from the station as compared with the results from Chelmsford.

Possibly, the move will be an unfavourable one for listeners on the South-East coast, but the decision to move the site from near London so much further North was taken on account of a Government ruling. Naturally, the Government, in deciding upon the necessity of moving the permanent station further from London had to bear in mind the possible jamming caused to other important wireless services, as well as the probable dislocation of some receiving sets.

Everyone is working very hard to get things ready by Monday.

We shall very probably have many little troubles to get over to start with, and we ask for the goodwill of listeners until we have overcome this trying period and have settled down to give everyone a really satisfactory service.



PREPARING THE "EARTH"
Sinking one of the thirty-six huge plates which make up the "earth" system of the giant aerial at Daventry. Each of these plates measures six feet by three.

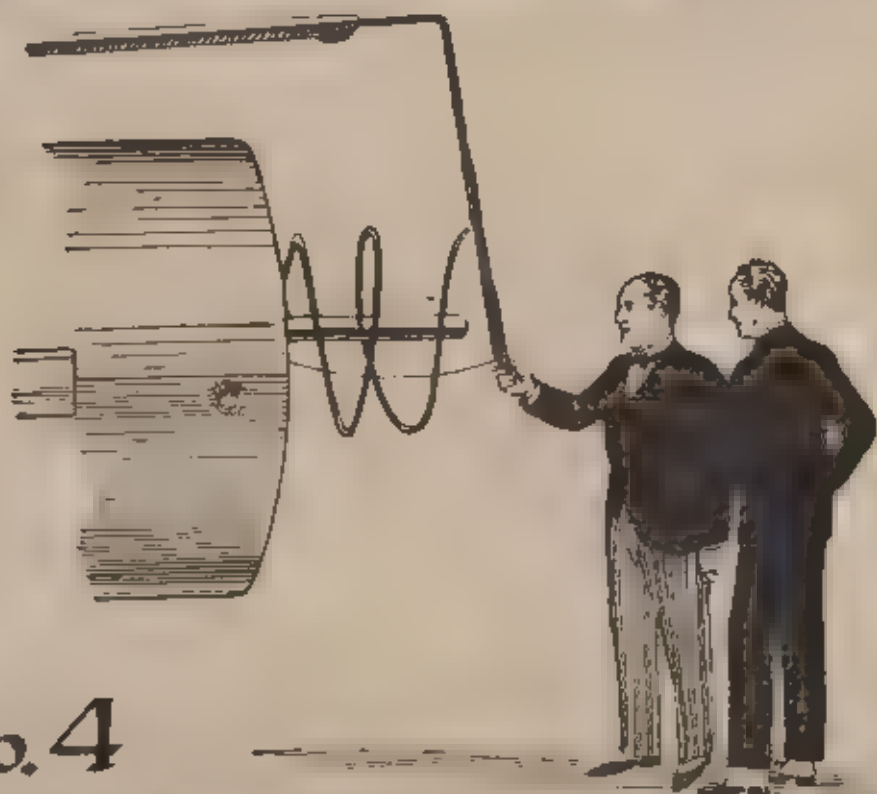
breakdown. An economy has been made in this respect by having two small machines instead of one large machine for any one purpose, thus it is not necessary to have a large machine as a duplicate, but only a small one. The power for these machines is led on to the site by a duplicate cable at 11,000 volts 3 phase, and this is transformed down in a separate sub-station building to 375 volts. A small overhead travelling crane forms part of the equipment of the machine room and the floors of both this and the transmitting room are finished with a dustless composition giving a good background to the apparatus.

Guarding Against Breakdowns.

The amplifier room is equipped with the necessary line amplifiers, by which the electrical impulses received over the landline from London are amplified before being fed to the modulator panels in the transmitting room. In the room adjoining are stored the accumulator batteries for the amplifiers and arrangements for charging them. Everything is duplicated, so that the chance of breakdown is brought to a minimum.

Many experiments have been made on the landline in order to secure the best quality of transmission. In this matter the B.B.C. has

THE INSIDE TRUTH ABOUT THE EDISWAN VALVE



No. 4

Relieving the Tension

"DO you remember," said Eddy Swan, "when you were in the lab. at school, and the retorts and beakers would break when heated?"

"Don't!" replied Will B. Shown, reminiscently—and the biting sarcasm of the 'kenny' master who threatened to have special cast-iron apparatus made for me!"

"Anyway," continued Eddy, "I expect that you know by now that it was all your own fault. You couldn't get it into your head that the expansion of the glass on heating resulted in cracking when, as was generally the case, the job was done carelessly."

"I didn't come in here for a lecture," said Will, with an injured look; but Eddy took no notice of this. "It's the same with this filament," he explained. "As soon as the current heats it, it expands and lengthens. Switch the current off, and it contracts. If it was fixed between two rigid supports this change in length would cause it to snap almost immediately. This," he went on, taking hold of a metal strip bent at right angles to the filament support, "is fixed in all Ediswan Valves to prevent

anything like that happening. As you can see"—he pressed it away from himself, causing the filament to slacken—"it's a very neat and efficient spring which keeps the filament always taut without putting any strain on it. It 'takes up the slack' when the current is on and compensates for the tension when it's off."

"In the capacity of shock absorber," he proceeded, "this spring nullifies accidental knocks or jars. If you've got a portable set, you can take Ediswan Valves about with you and be sure of the usual A.B. service when listening-in time arrives."

Is that all clear?"

"As daylight," returned Will. "I'm all at-tension—"

"Never mind about that," remarked Eddy. "From what I've told you about the Ediswan method of relieving it, you can see that it means relieving the temper as well. In addition there's the saving of a goodly amount of money. Taking them all round, therefore, it must be easy to understand just why Ediswan Valves are recognised as 'Britain's Most Dependable Valves'."

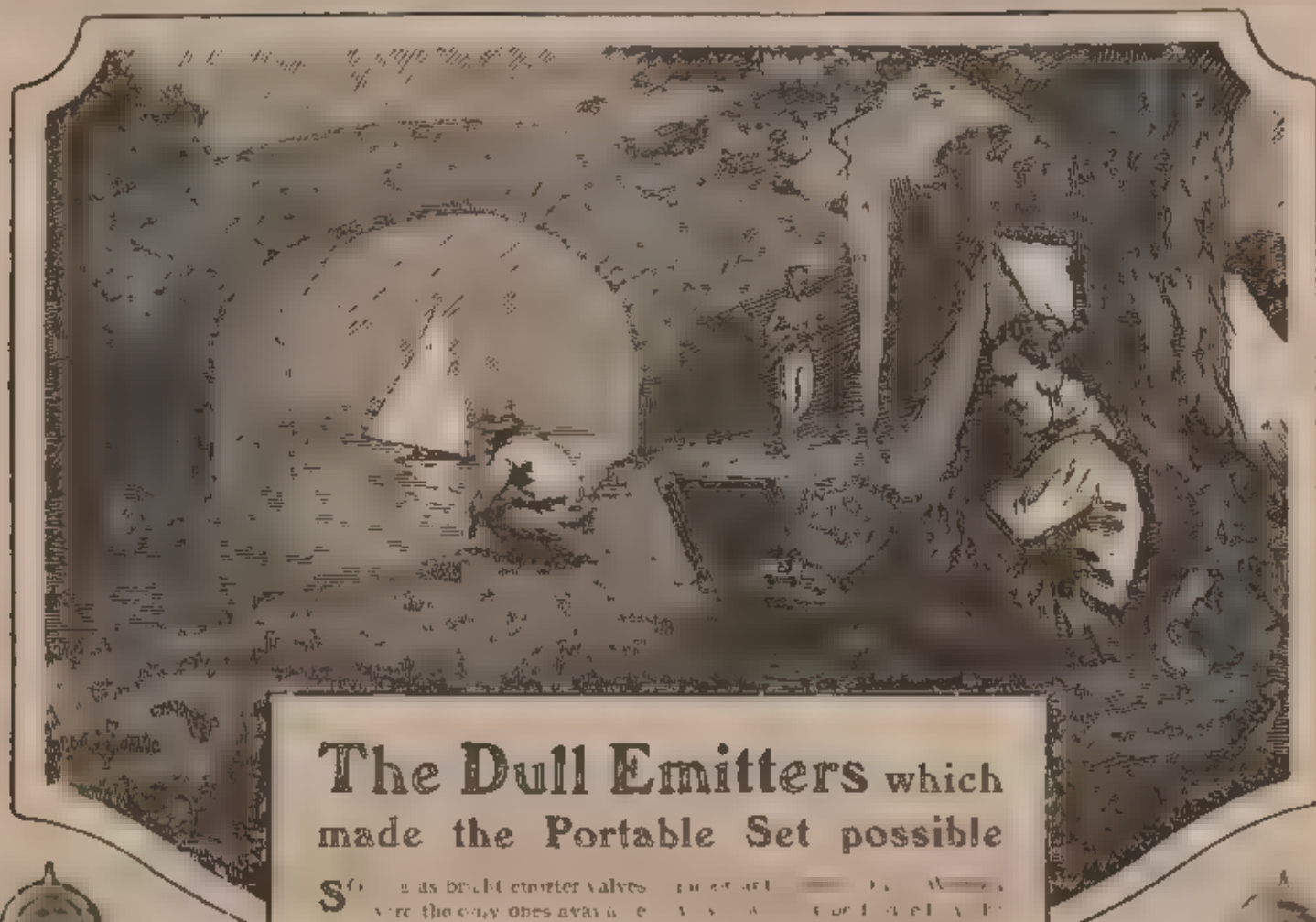
(To be continued.)

EDISWAN VALVES

At all Wireless Dealers. Particulars free

THE EDISON SWAN ELECTRIC CO., LTD.,
123, QUEEN VICTORIA STREET, LONDON, E.C.4.

Will improve
ANY Set



The Dull Emitters which made the Portable Set possible

So long as bright emitter valves were the only ones available, a really portable Receiver was impracticable. No one wanted carrying 6-volt accumulators round the country for the pleasure of enjoying a Radio concert in the meadows—it wasn't worth the trouble. And even when the first dull emitters became more popular their extreme fragility rendered them unsuitable for the inevitable rough handling which every Set must get when carried from place to place.

And so the portable Receiver lagged in development. But with the introduction of the Wuncell Dull Emitter Radio becomes a new design. It is now quite easy to design a three-valve Receiver which can be fitted into an attaché case complete with a 2-volt unsplittable accumulator. Such a Receiver will give at least 20 to 22 hours reception on one charge. And what is more

important, the Wuncell Dull Emitter is so constructed that which such a Receiver will be subjected.

The reason for this lies in the design of the filament and its method of manufacture. Instead of being a long straight filament, the Wuncell filament is a "C" shape, supported by a central support. This method of obtaining low current consumption by thinning down the filament at the risk of fragility, the Wuncell filament is manufactured under an entirely new process. This permits an exceptionally high electron emission at a temperature of only 800 degrees when the Wuncell Valve is working its glow is practically invisible in daytime. Even in the dark, it is no more apparent than the luminous figure of a watch dial. As a result, we have every reason for saying that the Wuncell Valve is quite as robust as even the well-known Cossor Bright Emitter.



Wuncell
Dull
Emitters

Valve prices are as follows:
W.1 14/- W.R.1 16/-
W.2 14/- W.R.2 16/-

Note Reduced Prices

W.1 14/- W.R.1 16/-
W.2 14/- W.R.2 16/-



A
new
Valve

The Cossor Loud
Speaker Valve W.3

Valve prices are as follows:
W.3 18/6

18/6

— the long life Dull Emitter — Cossor Wuncell

Advertisement of A. C. Cossor, Ltd., Highbury Grove, N.5.

Gilbert Ad. 3191

Dundee Programme.

ZDE 331 M.
Week Beginning Sunday, July 26th.

SUNDAY, July 26th

3.30-4.0. Programme S.B. from Glasgow.
4.0-4.30. Programme S.B. from Edinburgh.
4.30-5.0. Programme S.B. from Aberdeen.
5.0-5.15. Programme S.B. from London.

MONDAY, July 27th.

3.0-4.30. The Station Trio. Afternoon Topical.
4.30-5.0. CHILDREN'S CORNER.
5.0-5.3. Children's Letters.
5.30-6.0. Programme S.B. from London.
6.0-6.30. Programme S.B. from Glasgow.
6.30-7.0. Programme S.B. from London.

TUESDAY, July 28th.

1.30-12.30. Records of New Gramophone Records.
1.30-4.30. Kinnaird Hall Picture House Orchestra.
5.30. CHILDREN'S CORNER.
5.30-6.0. Children's Letters.
6.0-6.30. Programme S.B. from London.
6.30-7.0. Programme S.B. from Glasgow.
7.0-7.30. Programme S.B. from London.

WEDNESDAY, July 29th.

3.0-4.30. The Station Trio. Afternoon Topical.
4.30-5.0. CHILDREN'S CORNER.
5.0-5.3. Children's Letters.
5.30-6.0. Programme S.B. from London.
6.0-6.30. Programme S.B. from Glasgow.
6.30-7.0. Programme S.B. from London.

THURSDAY, July 30th.

3.0-4.30. Kinnaird Hall Picture House Orchestra.
4.30-5.0. CHILDREN'S CORNER.
5.0-5.3. Children's Letters.
5.30-6.0. Programme S.B. from London.
6.0-6.30. Programme S.B. from Glasgow.
6.30-7.0. Programme S.B. from London.
7.0-7.30. Mr. D. M. CUMYNG SKINNER.
7.30-8.0. The Rev. W. MURSELL, M.A., A Country Cottage, S.B. from Aberdeen.

FRIDAY, July 31st.

3.0-4.30. Kinnaird Hall Picture House Orchestra.
4.30-5.0. CHILDREN'S CORNER.
5.0-5.3. Children's Letters.
5.30-6.0. Programme S.B. from London.
6.0-6.30. Programme S.B. from Glasgow.
6.30-7.0. Programme S.B. from London.

Operatic Evening.

FRIDA DE EDGARD (Mezzo-Soprano).
GRETTA DON (Soprano).
REGINALD WHITEHEAD (Bass).
JOHN PETRIE DUNN (Tenor).

THE ORCHESTRA

Under the Direction of
WILLIAM J. HARTLEY

THE ORCHESTRA

Over the top of the orchestra will be played
GERTRUDE EDGARD
O Love, I Quest for thee... Donizetti.
Son Virgin Verona... Bellini.
Waltz Song from "Romeo and Juliet" (Gounod).

THE ORCHESTRA

Selection, "Tosca" (Puccini).
REGINALD WHITEHEAD
Recit., "I Rags, I Melt, I Burn" (Handel).
Ave O Ruckier Than the Cherry
(Yous and Gals on Handel).
Vocal Song (Puccini) and
Basso (Gounod).

THE ORCHESTRA

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Vocal Song (Puccini) and
Basso (Gounod).

(Continued in the next column.)

(Continued from the previous col.)

HAROLD COFFESTER (Soprano).
English, "Golden Shaberns Kiss Your
Lips" (Carmen).
THE ORCHESTRA

THE ORCHESTRA

Selection of Scottish Folk Songs.
GRETTA DON

Scottish { Benw, How Lads } Alfred
"There Was a Lad Was" Moffat
Born in Kyle"

Hebridean { Dearie do Brandy } M
"Procession" Kennedy
"Land of Heart's" Fraser
Dearest"

WILLIAM HARTLEY (Solo Violin).

Scottish, "Lochnagar" ... W. Hartley

10.0-10.15. Programme S.B. from London

Station, Direct to Talk

More Opera

10.20. THE ORCHESTRA

March, "Romeo" ... Wagner

REGINALD WHITEHEAD.

Recit., "Tyrannic Love"

Ave, "Ye Vordans Eilia" ... Handel

"Susanna"

O to Palermo" (Vesperi Siciliani) ... Verdi

THE ORCHESTRA

Ave from "Carmen"

10.40. Close down.

SATURDAY, August 1st.

3.0-4.30. The Station Trio. Afternoon Topical.

F. Elliot Dobie (Bass Baritone)—Song

Recit.

5.30. CHILDREN'S CORNER

5.30-6.0. Children's Letters

6.0-6.30. Programme S.B. from London

6.30-7.0. 2DE Sports Corner

7.0-7.30. Programme S.B. from Glasgow

7.30-8.0. Programme S.B. from London

(Continued from col 3.)

8.0-8.30. JOHN PETRIE DUNN

Locusts in D Major, Op. 7 ... Schumann

Scherzo in E Minor ... Mendelssohn

8.40. EILEEN BINGHAM

Absence ... Berlioz

Twilight ... Rimsky

At the Well ... Hageman

8.50. JOHN PETRIE DUNN

Improvisation in G Flat ... Chopin

Spontaneous ... Liszt

Part II

9.5. Capt. F. P. ECKERSLEY, Chief Engineer,

British Broadcasting Company

GRACE IVELL and VIVIAN WORTH

LOUIS HERTEL (Soprano).

THE ORCHESTRA

10.15. GRACE IVELL and VIVIAN WORTH

Sleepy Hollow Tune ... Rossini

Crossed Clara and Her Cross Word

Trio ... Rag Lee

9.25. THE ORCHESTRA

In Selections from their Repertoire.

9.35. LOUIS HERTEL.

A Burlesque ... Heriel

9.45. GRACE IVELL and VIVIAN WORTH

At the Well ... Berlioz

Africa ... Hageman

10.0. WEATHER FORECAST and NEWS

S.B. from London.

Local News.

10.15. THE ORCHESTRA

In Selections from their Repertoire.

10.25. LOUIS HERTEL.

"Mrs. Struggles" ... Heriel

10.35. THE ORCHESTRA

In Selections from their Repertoire

10.45. Close down.

SATURDAY, August 1st.

3.0-4.0. The Station Pianoforte Trio.

5.0. CHILDREN'S CORNER

5.30-6.0. Children's Letters

6.0-6.30. Programme S.B. from London.

Edinburgh Programme.

2EH 328 M.
Week Beginning Sunday, July 26th.

SUNDAY, July 26th.

3.30-4.0. Programme S.B. from London.
4.0-4.30. World's Educational Conference. Com
munity Hymn Singing Concert, conducted
by Sir WALFORD DAVIES, LL.D.,
Mus. Doi.

Address by the Rev. J. HARRY MILLER,
C.B.E., D.D.: "The Function of Praise
in Worship." Relayed from the Usher
Hall. S.B. to other Stations.

9.15-10.0. Programme S.B. from Aberdeen.

10.0-10.15. Programme S.B. from London.

MONDAY, July 27th.

3.0-4.0. The Station Pianoforte Trio

5.0. CHILDREN'S CORNER

5.30-6.0. Children's Letters

6.0-6.30. Programme S.B. from London

7.0-7.30. Mr. EDWARD ALBERT, M.A.:
"Camping Tour."

8.0-8.15. Programme S.B. from London.

TUESDAY, July 28th.

11.30-12.30. Gramophone Records and Lalla

L. Brown (Soprano).

3.0-4.0. The Station Pianoforte Trio.

5.0. CHILDREN'S CORNER

5.30-6.0. Children's Letters

6.0-6.30. Programme S.B. from London.

WEDNESDAY, July 29th.

3.0. The Station Pianoforte Trio

4.0-4.30. Song Recital by

REGINALD WHITEHEAD (Bass).

Group I

Come with Me (1861) ("The Fair
Sonnate Shepherd to His Love") Macfarlane

"The Willow Song" (Words by Shake
speare) ... Sullivan

"Gently is the Fair Stream Flowing" (Air
I Live Not Where I Love") (1788-1843)

Macfarlane

"Man is for the Woman Made" (1719)

("Wit and Mirth") ... Anon.

Group II

"The Moonlight" ... Gounod

As One May Say ("Khan") ... Bonty

Three Songs of the Sea ... Quiller

The Sea King ... Macfarlane

By

5.0. CHILDREN'S CORNER

5.30-6.0. Children's Letters

6.0-6.30. Programme S.B. from London.

7.30. Mr. J. B. CHISHOLM: Horticultural
Talk

7.40-8.0. Programme S.B. from London.

8.0-8.30. Programme S.B. from Glasgow

10.0-10.15. Programme S.B. from London.

10.15-10.30. "THE ROMANY REVELLERS,"
from the Dundee Polka de Danse.

THURSDAY, July 30th.

11.30-12.30. Gramophone Records and Andrew

Sampson (Tenor).

3.0-4.0. The Station Pianoforte Trio.

5.0. CHILDREN'S CORNER

5.30-6.0. Children's Letters

6.0-6.30. Programme S.B. from London.

FRIDAY, July 31st.

3.0-4.0. The Station Pianoforte Trio.

5.0. CHILDREN'S CORNER

5.30-6.0. Children's Letters

6.0-6.30. Programme S.B. from London.

INMATION OF NEW

FR. MRS.

A HO SE WARMING

S.B. to Glasgow and Aberdeen.

Part I

EILEEN BINGHAM (Soprano).

JOHN PETRIE DUNN (Solo Pianoforte).

JOHN PETRIE DUNN

Sonata in B Flat Major, Op. 22. Beethoven.

Allegro con brio, Minuetto; Rondo.

8.20. EILEEN BINGHAM

Hark, the Echoing Air" ... Purcell

"Where the Bee Sucks" ... Anon.

"My Mother Bids Me Bind My Hair" ... Haydn

(Continued in the previous column.)

DAVENTRY

can be heard best on

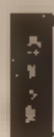
B.T.H. RADIO Apparatus

If you want to hear Daventry as well as it can be heard, buy B.T.H. Radio Apparatus. Your local dealer will be glad to demonstrate that any one of the receivers, or combinations of apparatus, scheduled below will do what we claim for it. He will also give you details of prices, which range from 35/- for the "Bijou" Crystal Set to £137 10s. 0d. for the Six-Valve Super-Heterodyne Cabinet.



Up to
100 miles

A plus K
A plus I plus J
B plus K
B plus I plus J
D plus J



Up to
200 miles

C plus K
C plus I plus J
D plus K
D plus I plus J



Over
200 miles

E plus K
G
E plus F
H



See illustrations at foot for key to letters.

Insist on B.T.H. — the Best of All.





The Burndept "Ethovox"

—to hear one is to want one

WHEN you have once heard an Ethovox Loud Speaker in operation you will want to purchase one. You will be most impressed by its delightful tone. The Ethovox gives a clear and natural rendering of all broadcast music and speech. In designing the Ethovox to give a full and undistorted volume of sound, beauty in appearance was not sacrificed. As may be seen in this illustration, the Ethovox is gracefully shaped, and looks well in any room. The Ethovox stands 26 inches high and is coloured a rich mahogany shade. The diaphragm is adjustable. If you seek a good loud speaker, write for particulars of the Ethovox, or better still, call at your local agent's showrooms for a free demonstration.

Ethovox Loud Speaker, 120 or 2000 ohms. resistance,
£5 0s. 0d.

BURNDEPT

WIRELESS LIMITED

HEAD OFFICE: Aldine House, Bedford Street, Strand, London, W.C.2

Telephone Central 9, 72.

Telegrams Burndept, Aldine, London

BRANCHES at Manchester, Leeds, Birmingham, Glasgow, Brighton, Cardiff,
Newcastle, Bristol, Northampton and Nottingham



"THE MAJOR."

BETTER THAN EVER

Another June has gone and a further year's maturing has perfected the superb ARMY CLUB Tobacco beyond measure

Beautifully and regularly made, rolled in pure ribbed rice paper—free from printer's inks—ARMY CLUB Cigarettes are wrapped in tissue and again in foil. The airtight packets ensure hygiene and perfect condition and ever increasing sales confirm the judgment of smokers the world over

Army Club

Cigarettes

Plain or Cork Tips

Twenty for One Shilling : : Ten for Sixpence

CAVANDERS LTD
ESTD 1873

Pioneers of Hygienic Cigarette Packing

Nottingham Programme.

SNG 328 M.

Week Beginning Sunday, July 26th.

SUNDAY, July 26th.

3.30-8.0. Programme S.B. from London
8.0-9.0. Programme S.B. from Edinburgh.
9.0-10.45. Programme S.B. from London.

MONDAY, July 27th.

11.30-12.30. Midday Transmission.
3.45. The Scala Picture Theatre Orchestra.
Musical Director, Andrew James.
4.45. Afternoon Topics.
5.15. CHILDREN'S CORNER
5.50. Children's Letters
6.0-6.10. Teens' Corner.
6.40-7.40. Programme S.B. from London
7.40-7.55. Mr. G. BEASLEY, B.A., How We Get Our Food" (2).
7.55-10.45. Programme S.B. from London

TUESDAY, July 28th.

11.30-12.30. Midday Transmission.
3.45. Lyons' Café Orchestra.
4.45. Afternoon Topics.
5.15. CHILDREN'S CORNER
5.50. Children's Letters
6.0-6.10. Teens' Corner
6.40-11.30. Programme S.B. from London.

WEDNESDAY, July 28th.

11.30-12.30. Midday Transmission
3.30. Mr. L. Mowley, "Astronomical Notes of the Month"
3.45. Lyons' Café Orchestra.
4.45. Afternoon Topics
5.15. CHILDREN'S CORNER
5.50. Children's Letters
6.0-6.10. Teens' Corner
6.40-10.45. Programme S.B. from London.

THURSDAY, July 30th.

11.30-12.30. Midday Transmission
3.45. The Scala Picture Theatre Orchestra.
4.45. Gramophone Records.
5.15. CHILDREN'S CORNER
5.50. Children's Letters
6.0-6.10. Teens' Corner.
6.40-11.30. Programme S.B. from London.

FRIDAY, July 31st.

11.30-12.30. Midday Transmission.
3.45. Lyons' Café Orchestra.
4.45. Afternoon Topics
5.15. CHILDREN'S CORNER
5.50. Children's Letters
6.0-6.10. Teens' Corner
6.40-7.40. Programme S.B. from London
7.40-7.55. Mr. P. T. WILKINSON, "Some Impressions of the West-Indies."
7.55-10.45. Programme S.B. from London.

CARNIVAL NIGHT

Relayed from Arcadia, Skyrings.

KAY BLAKE (Soprano).

MABEL HIND (Soubrette).

GAYN DOWELL (Tenor).

VICTOR LEOPOLD (as Coco Song).

GORDON WEBSTER (Pianoforte).

CARLOS AMES (Harpsichord).

TED CARTWRIGHT (Light Comedian).

GEORGE BAINES (Light Comedian).

ROB CURRIE (Comedian).

JIMMY LOFT (Comedian).

CHARLES HAVARD (Entertainer).

CHARLES HAVARD.

6.0. "Dear Madam" (Humorous). Hargreaves

ROB CURRIE and TED CARTWRIGHT

Humorous Duet. "Everyman and Mr

Page" .. Mackenzie Lee

GAYN DOWELL.

"If All the World" .. Lynn Phillips

MABEL HIND

Humorous Song. "You Ought To See the

Old Folks Now" .. Weston and Lee

ROB CURRIE, JIMMY LOFT, GEORGE

BAINES, TED CARTWRIGHT, CHARLES

HAVARD, and VICTOR LEOPOLD

Humorous Sketch. "What We Do in the

Winter" .. Weston and Lee

(Continued in the next column.)

(Continued from the previous column.)

GEORGE BAINES

"San Francisco" .. H. Carlton

GORDON WEBSTER

"Pierrot at Play" .. Hammett

ROB CURRIE

Humorous. "Hamorous" .. Weston and Lee

Concerted Number

"The Toy Drum Major" .. N. Chells

CARLOS AMES

Humorous Sketch. "Hunting" .. Wallen

LEOPOLD, and TED CARTWRIGHT

GORDON WEBSTER

"Scène de Ballet" .. Coleridge Taylor

TED CARTWRIGHT

"You've Got to Get a Girl Like Mary"

KAY BLAKE

"Sing, Birdie on the Wing" .. Godfrey Mulling

MABEL HIND, ROB CURRIE, and

JIMMY LOFT

Humorous Sketch. "Midnight" .. Elliott

GORDON WEBSTER

Song at the Piano. "Tell All the World"

Concerted Number

"Milk and Honey" .. Henderson

MABEL HIND, KAY BLAKE, GAYN

DOWELL, CHARLES HAVARD, and

CARLOS AMES

Harmonized Ensemble. "Haunting Melody"

Spur and Schlos

(With Harp obbligato.)

JIMMY LOFT

"Stick to Water" (Humorous) .. Edgar

Concerted Number

"Spa" .. Victor Leopold

Lady

ROB CURRIE, JIMMY LOFT, and

GAYN DOWELL, CHARLES HAVARD, and

CARLOS AMES

Humorous Sketch. "Old Days and the

New Days" .. Weston and Lee

Concerted Number

"Hush a Little Tune" .. Long

KAY BLAKE, ROB CURRIE, and

CARLOS AMES

A Ballade .. Taylor

Let Upon a Puff Puff .. Rule

10.0-10.15. Programme S.B. from London

10.15-10.45

A List Recital.

(Franz Listz—Died July 31st, 1886.)

(MISS) WOODWARD (Solo Pianofort)

Worlding March and Dance of Elves

Lebestrauth No. 3 .. L. and

La Campanella .. Paganini

11.0-12.0. THE SAVANNAH BAND, relayed

from the Palace de Danse.

SATURDAY, August 1st.

3.45. The Savannah Band, relayed from the

Palace de Danse

5.0. CHILDREN'S CORNER

5.45. Children's Letters

6.40-12.0. Programme S.B. from London

(Continued from column 3.)

10.0-10.15. Programme S.B. from London.

10.15. HARRY PAGE

"Invictus" .. Bruno Ruhn

"The Song" .. Ruhn

10.2. THE ORCHESTRA

English Dance Suite .. Alec Rowley

Incidental Music to "Moussour Beaumont"

March, "Through Night to Light" .. Laeken

10.45. Close down.

SATURDAY, August 1st

3.45. The Castle Cinema Orchestra.

5.0. CHILDREN'S CORNER

5.45. Children's Letters

6.40-7.40. Programme S.B. from London

7.40-10.0. Programme S.B. from Cardiff

10.0-12.0. Programme S.B. from London

Swansea Programme.

SSX 482 M.

Week Beginning Sunday, July 26th.

SUNDAY, July 26th.

3.30-8.0. Programme S.B. from London
8.0-9.0. Programme S.B. from Edinburgh.
9.0-10.55. Programme S.B. from Cardiff

MONDAY, July 27th.

3.0-4.0. The Castle Cinema Orchestra, relayed
from the Castle Cinema. Musical Director,
Jack Arnold
5.0. Afternoon Topics.
5.45. CHILDREN'S CORNER
5.45. Children's Letters.
6.0. Radio "Sunbeams" and "Teens' Talks."
6.40-10.45. Programme S.B. from London.

TUESDAY, July 28th.

3.0-4.0. New Gramophone Records.
5.0. CHILDREN'S CORNER
5.45. Children's Letters.
6.0. Radio "Sunbeams" and "Teens' Talks."
6.40-11.30. Programme S.B. from London.

WEDNESDAY, July 28th.

3.0-4.0. The Castle Cinema Orchestra.
5.0. Afternoon Topics.
5.15. CHILDREN'S CORNER
5.45. Children's Letters.
6.0. Radio "Sunbeams" and "Teens' Talks."
6.40-8.0. Programme S.B. from London.
8.0-10.0. Programme S.B. from Cardiff
10.0-10.45. Programme S.B. from London.

THURSDAY, July 30th.

3.45. J. W. Barlow & Son.
5.0. CHILDREN'S CORNER
5.45. Children's Letters
6.0. Radio "Sunbeams" and "Teens' Talks."
6.40-11.30. Programme S.B. from London.

FRIDAY, July 31st.

3.0-4.0. The Castle Cinema Orchestra.
5.0. Afternoon Topics.
5.45. CHILDREN'S CORNER
5.45. Children's Letters
6.0. Radio "Sunbeams" and "Teens' Talks."
6.40-7.40. Programme S.B. from London.
7.40-7.55. Programme S.B. from Cardiff

A Popular Night.

EDITH DAVIES (Soprano)

SYDNEY CHARLES (Tenor).

HARRY PAGE (Bass)

VINCENT HANNEY'S ORCHESTRA.

5.0. THE ORCHESTRA

March, "The Triumph of Right" .. Lovell

Overture, "Egmont" .. Beethoven

HARRY PAGE

"The Desert" .. Emmert

Drumadon .. Sanderson

THE ORCHESTRA

"Petite Suite" (Nos. 1 and 2) .. Debussy

Humorous .. Deakin

"Tarentelle—La Danse" .. Rognesi

8.40. EDITH DAVIES.

Ave Maria .. Max Bruch

Down in the Forest .. London Festival

SYDNEY CHARLES

Moore, My Girl .. then

"Wach Song is Sweet" .. Sans Souci

"Pilot" .. Promising

8.0. THE ORCHESTRA

Symphony in B Minor (1st Movement)

Schubert

9.15. EDITH DAVIES

Pipes of Pan .. Monckton

Yours .. Monckton

SYDNEY CHARLES

"Homing" .. Del Riego

"Little Town in Old County Down" .. Sandery

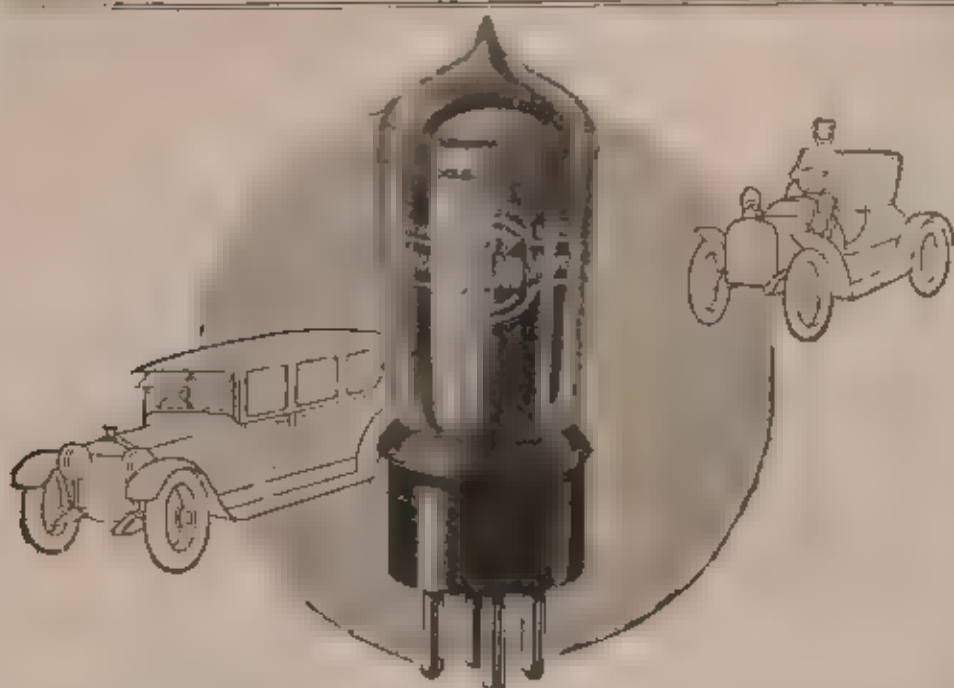
Eleanore .. Coleridge Taylor

THE ORCHESTRA

Symphony in B-flat Major .. Hoff

Wag .. Hoff

(Continued in the previous column.)



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Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, July 26th.

SUNDAY, July 26th.

- 3.30-5.0. Programme S.B. from London
 8.15.—Sample Service relayed from St. James' Church. Textual Address by the Rev J. LEWIS-JENNINGS
 9.0-10.45.—Programme S.B. from London

MONDAY, July 27th.

- 11.0-12.0 Noon Concert
 3.30-4.30 Harold Geo and his Orchestra, relayed from the Trocadero Cinema
 6.45-7.15 Children's Letters
 7.15-7.45 CHILDREN'S CORNER
 11.40-12.15 Programme S.B. from London

TUESDAY, July 28th.

- 8.40-9.10 Women's Half Hour
 9.10-9.40 The Star of the Sea, by a poet and Francis W. [unclear] [unclear]
 9.45-10.15 Children's Letters
 10.15-10.45 CHILDREN'S CORNER
 10.45-11.15 [unclear]
 11.15-11.45 Harold Geo and his Orchestra
 11.45-12.15 Programme S.B. from London

WEDNESDAY, July 29th.

- 1.15-1.45 Music [unclear]
 3.10-3.40 [unclear] [unclear] [unclear] [unclear]
 5.45-6.15 Children's Letters
 6.15-6.45 CHILDREN'S CORNER
 6.45-7.15 [unclear]
 7.15-7.45 Programme S.B. from London
 7.45-8.15 [unclear] [unclear] [unclear] [unclear]
 8.15-8.45 Programme S.B. from London

THURSDAY, July 30th.

- 3.45-4.15 WOMEN'S HALF HOUR
 4.15-4.45 [unclear] and his Orchestra, relayed from the Scala Super Cinema
 6.45-7.15 Children's Letters
 7.15-7.45 CHILDREN'S CORNER
 7.45-8.15 [unclear]
 8.15-8.45 Programme S.B. from London
 8.45-9.15 [unclear] [unclear] [unclear] [unclear]
 9.15-9.45 [unclear] [unclear] [unclear] [unclear]
 9.45-10.15 Programme S.B. from London

FRIDAY, July 31st.

- 4.0-4.30 The Star of the Sea, by a poet and Francis W. [unclear] [unclear]
 4.30-5.00 Children's Letters
 5.00-5.30 CHILDREN'S CORNER
 5.30-6.00 [unclear]
 6.00-6.30 [unclear] and his Orchestra
 6.30-7.00 Programme S.B. from London

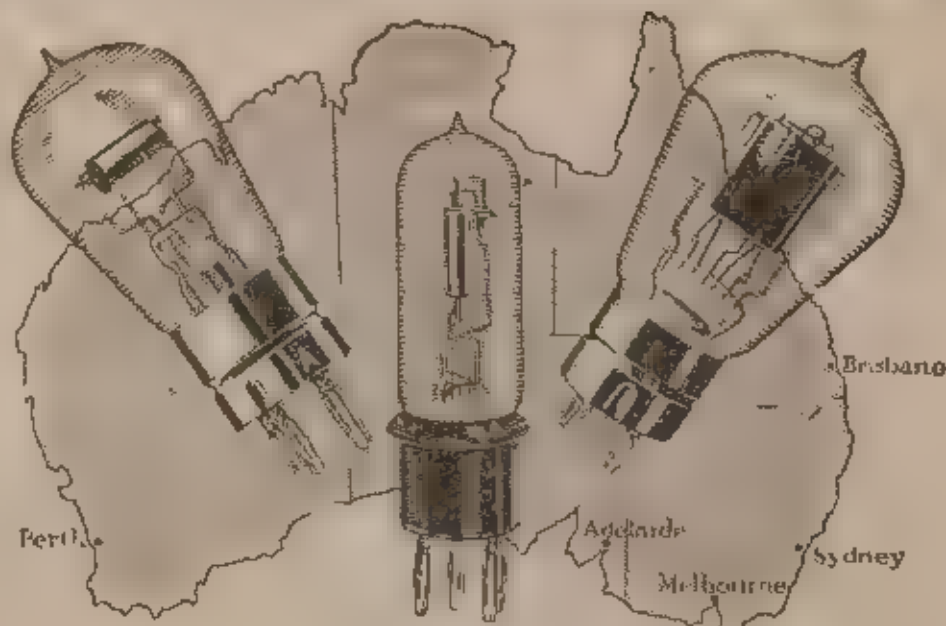
- 9.0. **An Evening of Variety**
THE YOUNGER GENERATION
 BESSIE TOLD
 DAVE IN A TAILOR (A [unclear])
 HAN LANS [unclear]
 VERNON WINCHESTER
 (Solo Pianoforte)
THE "OLY" CHILDREN'S
 OLD FES [unclear]
 Under the Direction of
 HARRY F. DUNKLEY

AN HOUR AT THE CINEMAS

- 9.0.—Jules Gabriel and his Orchestra from the Scala Cinema
 9.20.—Harold Geo and his Orchestra from the Trocadero Cinema
 9.40-10.0.—Paterino and his Orchestra from the Trocadero Cinema
 10.0. Programme S.B. from London
 Local News
 10.15 Round the Square
 10.45 Close down

SATURDAY, August 1st.

- 3.0-4.0. Mr. M. [unclear] Organ Recital, relayed from St. George's Hall
 5.45-6.15 CHILDREN'S CORNER
 6.15-6.45 [unclear]
 6.45-7.15 Programme S.B. from London



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Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, July 26th.

SUNDAY, July 26th

5.30-6.0.—Programme S.B. from London
6.0-6.10.—Programme S.B. from Edinburgh
9.0-10.45.—Programme S.B. from London

MON., July 27th, to WED., July 29th.

1.30-2.30.—The Magic of the Forest. Monday
and Wednesday
3.20-4.30.—Ernest Manning and his Orchestra,
relayed from the New Palladium Cinema
5.0.—Afternoon Topics.
5.25.—Children's Letters.
5.30-6.10.—CHILDREN'S CORNER
6.40 onwards.—Programme S.B. from London
7.40.—"Youth and Middle Age," by
"CASSIUS." (Tuesday)

THURS., July 30th, and SAT., Aug 1st.

4.0.—Albert Fullbrook and his Trio relayed
from the Royal Hotel
5.0.—Afternoon Topics
5.25.—Children's Letters
5.30-6.10.—CHILDREN'S CORNER
6.40 onwards.—Programme S.B. from London.

FRIDAY, July 31st.

4.0.—Albert Fullbrook and his Trio
5.0.—Afternoon Topics
5.25.—Children's Letters
5.30-6.10.—CHILDREN'S CORNER
6.40-7.40.—Programme S.B. from London
7.40.—Mr. J. L. FOURAIRE, FRIBA., A
Cotton Day in America. Radio
WOODWARD'S LADIES' CHOIR
EDWARD WATSON (Baritone)
FLORENCE HARDING and BLOYE
KEYS
Lorraine Lorraine
BAND OF THE PLYMOUTH COR
PORATION TRAMWAYS.
By Permission of H. P. Stokes.)

Musical Medley

8.0.—THE BAND
Selection, "The Country Girl" Monckton
8.15.—EDWARD WATSON
"Deana" arr. Arthur Maile
"The Cobbler's Song" arr. P. Norton
"Lorraine Lorraine Lorraine" J. M. Capel
8.30.—FLORENCE HARDING and BLOYE
KEYS
will En...
8.45.—THE BAND
Selection, "The Quaker Girl" Monckton
FEMALE VOICES.
9.0.—THE CHOIR
"The Nightingale" T. Weekes
"Orpheus With His Lute" German
"Bells of Aberdovey" arr. D. E. Evans
9.15.—GLADYS STONE (Soprano).
"Lullaby Calls" May Brabe
"If My Songs Were Only Words" R. Hahn
PHYLLIS MOON (Mezzo-Soprano)
"Lullaby" Keel
"One Morning Very Early" Sanderson
WINIFRED STOKES
"Supper" Carlton
"The Lullaby Tree" Carlton
"The Reginan" Buchanan
GLADYS STONE and WINIFRED
STOKES
"Subbeams" London Ronald
"Stars of the Summer Night" E. Newton
THE CHOIR
"Rest Thee On this Mossy Pillow" Smart
"Ye Banks and Braes" arr. Granville Bantock
"The Last Rose of Summer" arr. P. Fletcher
10.0-10.15.—Programme S.B. from London.
Selected.
10.15.—EDWARD WATSON
"Invictus" arr. R. Hahn
"Harlequin" ("The Harlequinade") arr. Granville Bantock
FLORENCE HARDING and BLOYE
KEYS
will again En...
THE BAND
For track, "Ding Dong" Pastenaps
March, "Stars and Stripes" Sorens
10.45.—Close down



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THE wonderful clarity of a Brown Loud Speaker renders it an easy favourite with the children. And its rugged construction will enable it to survive the rough handling which is inevitable with kiddies playing around the room. No matter whether you choose the homely H 2 or the magnificent Type Q you are assured of the same excellent workmanship. While for volume and tone the patented Brown tuned reed system is entirely without equal.

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There's nothing like a picnic for brightening up the appetite.

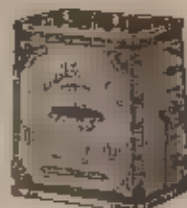
Dainty sandwiches of Libby's Cooked Corned Beef are simply perfect for the picnic lunch—appealing—nutritious—delicious—just what a picnic sandwich should be.

Order a tin of Libby's from your grocer and plan a little picnic for the first fine day.

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Libby's
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Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, July 26th.

SUNDAY, July 26th.

3.30-6.0.—Programme S.B. from London.
8.0-9.0.—Studio Service. (English).
9.0-10.45.—Programme S.B. from London.

MONDAY, July 27th.

1.30-1.45.—Phone Records.
4.0.—Orchestra, relayed from the Direction of Dante.
5.0-5.25.—AFTERNOON TOPICS.
5.30.—CHILDREN'S CORNER.
6.15-6.30.—Children's Letters.
6.45.—Programme S.B. from London.
10.45-11.15.—Experimental Transmission for A. rate.

TUESDAY, July 28th.

11.30-12.30.—Gramophone Records.
3.30.—Orchestra, relayed from the Albert Hall.
4.30-4.45.—AFTERNOON TOPICS.
5.0.—CHILDREN'S CORNER.
5.45.—Children's Letters.
6.0-6.20.—Teens' Corner.
6.40-7.40.—Programme S.B. from London.
7.40.—Prof. A. E. MORGAN, M.A., Lecturer of English Language and Literature (11) "John Drinkwater".
8.0-11.30.—Programme S.B. from London.

WEDNESDAY, July 29th.

11.30-12.30.—Gramophone Records.
3.30.—Orchestra, relayed from the Albert Hall.
4.30-4.45.—AFTERNOON TOPICS.
5.0.—CHILDREN'S CORNER.
5.45.—Children's Letters.
6.0-6.20.—Teens' Corner.
6.40-7.35.—Programme S.B. from London.
7.35.—Orchestra, relayed from the Royal Princess Parade, Huddersfield.
8.0-10.0.—GARADINI and his Orchestra, relayed from the Royal Princess Parade, Huddersfield.
10.0-10.45.—Programme S.B. from London.

THURSDAY, July 30th.

11.30-12.30.—Gramophone Records.
3.30.—Orchestra, relayed from the Albert Hall.
4.30-4.45.—AFTERNOON TOPICS.
5.0.—CHILDREN'S CORNER.
5.45.—Children's Letters.
6.0-6.20.—Teens' Corner.
6.40-11.30.—Programme S.B. from London.

FRIDAY, July 31st.

11.30-12.30.—Gramophone Records.
4.0.—Orchestra, relayed from the Grand Hotel.
5.0-5.25.—AFTERNOON TOPICS.
5.30.—CHILDREN'S CORNER.
6.0-6.15.—Children's Letters.
6.45-7.55.—Programme S.B. from London.

Request Night.

8.0.—BAND OF THE "QUEEN'S OWN" YORKSHIRE LIFEGUARDS.
By kind permission of Lt. Col. the Rt. Hon. L. F. L. A. and D.M.P. and Officers of the Regiment.)

Under the Direction of
Capt. ARNOLD BAGSHAW

Will receive items which will be selected from requests of listeners in the Sheffield area.

Vocal songs will be rendered by
ENNA RUSSELL (Soprano)

and
GEORGE JEFFCOCK (Baritone).

10.0-10.45.—Programme S.B. from London.

SATURDAY, August 1st.

4.0.—Orchestra, relayed from the Grand Hotel.
5.0-5.25.—AFTERNOON TOPICS.
5.30.—CHILDREN'S CORNER.
6.15-6.30.—Children's Letters.
6.40-7.40.—Programme S.B. from London.
7.40.—"The Harvest of a Quiet Eye" (10)
(a) "The Twins," (b) "The Retriever,"
by "PETRONIUS."
8.0-12.0.—Programme S.B. from London.

The new LUCAS "MILAM" RADIO BATTERIES

cannot leak, have great mechanical strength, are non-inflammable and of handsome appearance, their inside containing polished brass. They do not require a separate case, being entirely self-contained. Each Battery has, given on it, 2, 4 or 6 cells and prices include lid and strong leather carrier.



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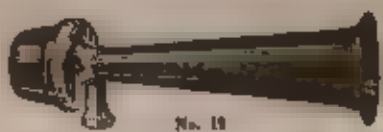
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No. 7	For fitting under bonnet (Black)	25/-

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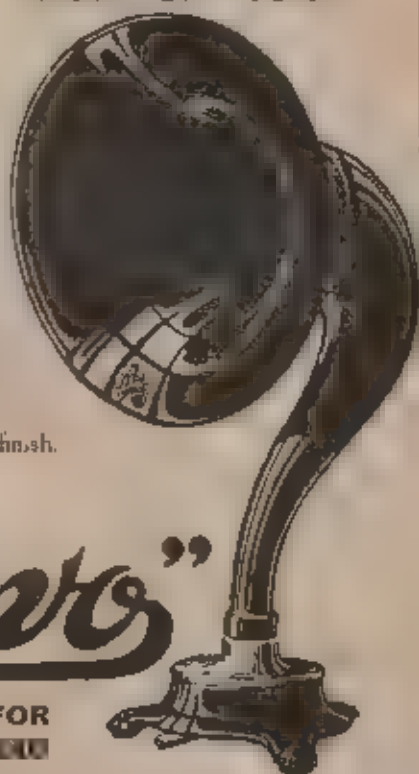
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LONDON.

Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, July 26th.

SUNDAY, July 26th

3.30-6.0.—Programme S.B. from London
6.30-9.0.—Religious Service from the Studio
The Rev. B. A. TAMILIN Rector of
Hanley Music by the Choir of Hanley
Church

9.0-10.45.—Programme S.B. from London

MONDAY, July 27th.

3.30-4.15.—Programme S.B. from London

4.5-6.0.—CHILDREN'S CORNER

6.10-10.45.—Programme S.B. from London

TUESDAY, July 28th.

12.30-1.30.—Midday Concert

3.0-3.30.—Afternoon Topics

3.30-4.30.—The Majestic Cinema Orchestra

4.5-6.0.—CHILDREN'S CORNER

6.1-1.3.—Programme S.B. from London

WED., July 29th, and SAT., Aug. 1st.

3.0-4.0.—Afternoon Topics (Sat.)

3.30-4.30.—The Capitol Music from the Capitol

4.5-6.0.—CHILDREN'S CORNER

6.1-1.3.—Programme S.B. from London

THURSDAY, July 30th.

3.1.—Afternoon Topics

3.30-4.30.—The Capitol Music Records of the Week

4.5-6.0.—CHILDREN'S CORNER

6.40-11.30.—Programme S.B. from London

FRIDAY, July 31st.

12.50-1.30.—Midday Concert

3.30-4.30.—The Capitol Music from the Capitol

4.5-6.0.—CHILDREN'S CORNER

6.40-7.40.—Programme S.B. from London

7.40.—Station Topics

MIRANDA GUGDEN (Soprano)

ALICE VAUGHAN (Soprano)

LEONARD GORDON (Baritone)

ARTHUR COOKE (Pianoforte)

ERRY EDGAR (Entertainer)

8.0.—MIRANDA GUGDEN

"A Brown Bird Singing" .. Haydn Wood

"Waltz Song" ("Romeo and Juliet") ..

"Love Has Eyes" .. Bishop

ALICE VAUGHAN

Sonata in E Major ("For Moonlight") ..

Beethoven

Miranda Gugden; Prestissimo

LEONARD GORDON

The Marched

"We Who Loved" .. Brahms

"On the Lake" ..

ALICE VAUGHAN

Three Little Songs .. M. J. White

When the Swallows Home .. Fly

A Memoir .. Le. v. Berger

ERRY EDGAR

Heaven's ..

ALICE VAUGHAN and

LEONARD GORDON

"The Barcarolle" .. The Tales of Hoff

mann .. Offenbach

"Break, Divine Light" .. Albeniz

MIRANDA GUGDEN

"V. Lancelotti" .. Rim. dell. Aquila

Ave Maria ..

"Sing, Sweet Bird" ..

ARTHUR COOKE

Stretto Caprice ..

"A Song" ..

Let .. Schubert 1. st

LEONARD GORDON

"Mare Ma" .. Arden

"The V. Master" .. L. Phillips

"I Margaret

ERRY EDGAR

Re

ALICE VAUGHAN and

LEONARD GORDON

"O Love, Night" .. London Ronald

10.0-10.45.—Programme S.B. from London.

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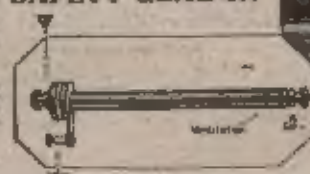
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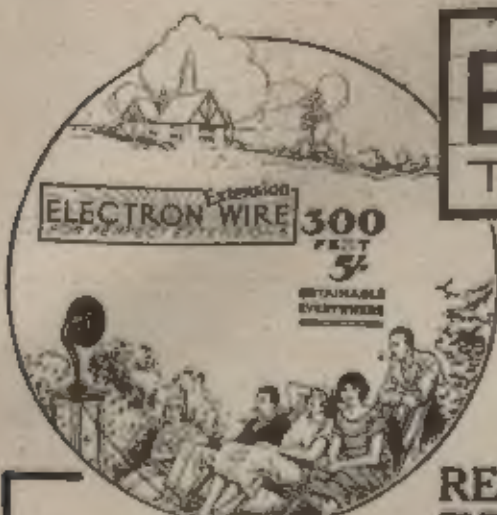
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